

June
July
1973

OLDE TIME

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NEEDLEWORK PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

DAINTY CROCHETED
YOKES

RAVEL MATS

CROCHETED MARKINGS
FOR TOWELS

BUNNY BEDROOM
SLIPPERS

ITALIAN HEMSTITCHING

FELT HANGING

RICHELIEU CROCHET

TOOLED LEATHER

CANVAS EMBROIDERY

DESIGNS FOR PILLOWS

QUERY AND QUOTE

RUG HOOKING

QUILT PATTERNS

SIMULATED
ARMENIAN LACE

BEADED FLOWERS



OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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Norman Strang

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So very frequently, when a woman is complimented on her expertise in a certain type of needlework, she will admit, with a touch of pride, "My grandmother taught me." Some of our fondest memories are of those hours spent in the company of older women whose skills seemed nothing short of awesome to a girl of nine or ten. As we poked that treacherous needle through the cloth, concentrating firecely, it seemed we never would be able to tame those big, awkward stitches. No matter how carefully we washed our hands before beginning, the cloth always became soiled, the needle pricked, and the thimble slipped off our finger to roll under a chair.

And yet, somehow, we managed to learn. The stitches became smaller and more even. Sitting with grandmother, or perhaps a favorite aunt, we learned a measure of patience, and in time we mastered, or at least acquired a working knowledge of one or more of the womanly arts. Perhaps, if we were lucky, we have had handed down to us some of the rather special skills which have become rare in the modern world.

In the first issue of this magazine, we discussed the importance of keeping alive our splended needlework heritage, so that the old arts and skills will be preserved for future generations. One of the best ways we can do this is to pass our knowledge on to our children, through practical demonstration. The finest instruction book in the world is only a poor substitute for an experienced hand placed in loving guidance on a small, inept one, with the admonition, "Hold it this way, dear."

We sometimes wonder, in this youth-oriented world, whether the wisdom and skill acquired throughout a lifetime has any real value. Would you really care to know the answer? Just ask any little girl if she'd like to learn to knit, or tat, or embroider, or do hairpin-lace, or whatever it is that you yourself do so well. Your offer will be accepted so eagerly, you'll wonder why you didn't think of it before, and you'll be making a real contribution, the gift of caring and sharing. Grandmother did her bit for you. Now it's your turn!

Your Editor.

Barbara Hall Pedersen

OLD TIME DESIGN FOR A MODERN GIRL

Can a lovely design of 50 years ago possibly find a place in today's fashion picture? To Edna Close, this kind of challenge is what makes needlework so fascinating. The crochet pattern for our cover girl's pretty garment is right out of the past.



...Color Makes the Difference!

Lime Green Knit-Cro-Sheen was chosen for the yoke, and the slip portion made from a silky synthetic in a matching shade. It's "mini" length for the modern girl, and could just as easily double as a short nightie. Wouldn't several of these in luscious colors be something special for a bride's trousseau?

Two straight pieces of fabric, gently darted for fit, form the body of the garment, and the directions for the yoke are as follows:

Using a steel needle, size No.8.
1. Ch 84.

2. Tr 84 times into ch.

3. Tr every other st, (42 sts).

4. Repeat tr every other st (42 sts).

5. Dc 2 sts into 1st space, ch 1, dc 2 sts into same space to form shell. Ch 4, and sc into next space, repeat 18 times. Ch 4, dc into last sp, ch 1, dc 2 sts into same space to form shell. Ch 4, turn.

6. Dc 2 sts into shell space, ch 1, dc 2 sts into same shell space, ch 4, and sc into each sp, (17 sts) ch 4, dc 2 sts into last sp, ch 1, dc 2 sts into same sp, ch 4, turn.

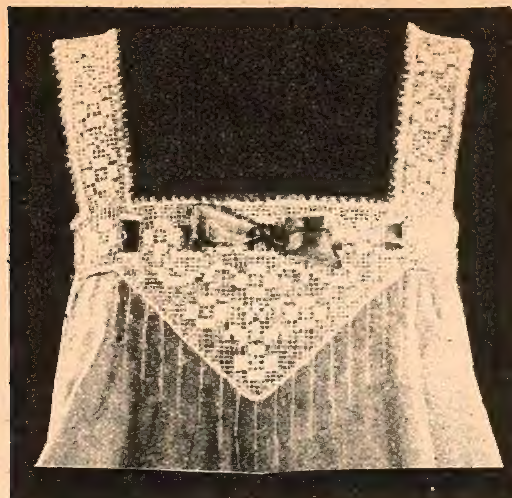
7. Repeat row 6 for 15 rows. Each

row will diminish as pattern is formed.

8. Dc 2 sts into next sp, ch 1, dc 2 sts into same sp to form shell, ch 4, dc into next sp, ch 2, dc into next sp, ch 2, dc 2 sts into next sp to form center shell, ch 1, dc 2 sts into same sp, ch 2, dc 2 into next space, ch 4, dc 2 sts into shell sp, ch 1, dc 2 sts into same shell, ch 4, and repeat 14 times. Make 4 sections. Join yoke.

Edna M. Close, 1428 Bernal Ave.,
Burlingame, California 94010

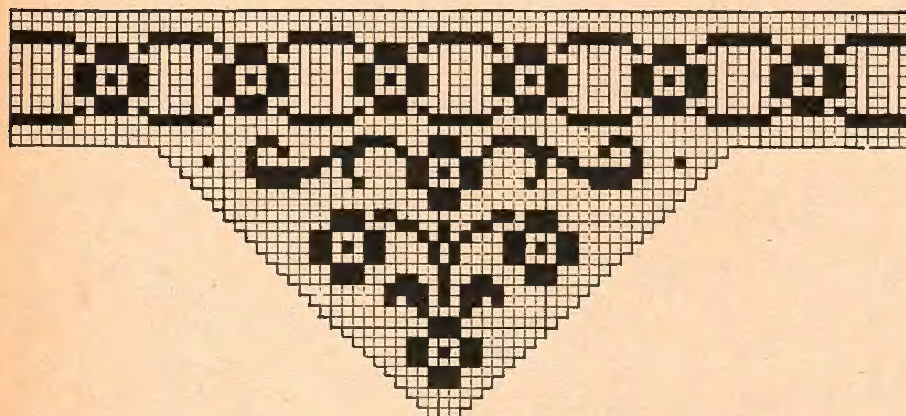
Yokes for Underthings



No. 1. Simple, Easy To Make, and Very Pretty



The Shoulder-Strap



Working-pattern of No. 1

No. 1. An especially pretty yoke is formed of wide beading, with a point added to the front. A suggestion which will appeal to many who enjoy variety, or "something different," is that any suitable triangle or corner may be used for the point. The beading is first worked.

Using No. 30 crochet-cotton, make a chain of 44 stitches.

1. A treble (tr) in 8th stitch (st), 1 more space (sp), 4 tr, chain (ch) 20, miss 20, 4 tr, 2 sp.

2, 3. Two sp, 4 tr, 7 sp, 4 tr, 2 sp.

4. Two sp, 4 tr, ch 20, miss 7 sp, 4 tr in 4 tr, 2 sp.

5. Like 2d row.

6. Three sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 3 sp.

7. Five sp, 10 tr, 5 sp.

8, 10. (Three sp, 7 tr) twice, 3 sp.

9. Three sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp.

11, 12, 13. Like 7th, 6th and 5th rows.

Repeat from 1st row 19 times, making 20 patterns of beading, and join ends neatly. The number of repeats may be varied in accordance with the size of yoke desired, or thread used.

For the front:

1. Fasten at corner of sp at end of 1st row of any repeat, ch 3, tr in next tr, to narrow a sp, 9 sp, 7 tr, 7 sp, 13 tr, 3 sp, -:-10 tr, work back from -:-, ending, after 9 sp, with tr in next tr, to narrow 1 sp. Should the edge draw slightly, each row may be begun with 4 ch and end with a double treble (d tr).

2. Narrow, 7 sp, 4 tr, 2 sp, 4 tr, 4 sp, 10 tr, 3 sp, 4 tr, 2 sp, -:-10 tr; work back.

3. Narrow, 2 sp, 4 tr, 3 sp, 4 tr, 5 sp, 7 tr, 1 sp, 4 tr, 5 sp, 7 tr, -:-3 sp; work

back.

4. Narrow, 5 sp, 22 tr, 2 sp, 4 tr, 5 sp, 7 tr, 1 sp, -:-4 tr; work back.

5. Narrow, 5 sp, 13 tr, 5 sp, 4 tr, 4 sp, 7 tr, -:-3 sp; work back.

6. Narrow, 20 sp, 10 tr, 20 sp, narrow.

7. Narrow, 19 sp, 10 tr, 19 sp, narrow.

8. Narrow, 9 sp, 10 tr, 1 sp, 7 tr, -:-9 sp; work back.

9. Narrow, 8 sp, 10 tr, 3 sp, 7 tr, 2 sp, -:-4 tr; work back.

10. Narrow, 5 sp, (7 tr, 3 sp) twice, 4 tr, 1 sp, -:-4 tr; work back.

11. Narrow, 4 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 4 sp, 4 tr, -:-1 sp; work back.

12. Narrow, (3 sp, 7 tr) twice, 4 sp, 4 tr, -:-1 sp; work back.

13. Narrow, 4 sp, 10 tr, 7 sp, -:-4 tr; work back.

14. Narrow, 3 sp, 10 tr, 3 sp, 7 tr, 2 sp, -:-4 tr; work back.

15. Narrow, 7 sp, 13 tr, 1 sp, -:-4 tr; work back.

16. Narrow, 6 sp, 4 tr, 1 sp, 7 tr, 1 sp, -:-4 tr; work back.

17. Narrow, 8 sp, 4 tr, -:-3 sp; work back.

18. Narrow, 8 sp, 10 tr, 8 sp, narrow.

19. Narrow, 7 sp, 10 tr, 7 sp, narrow.

20. Narrow, 4 sp, 7 tr, -:-3 sp; work back.

21. Narrow, 3 sp, 7 tr, 1 sp, -:-4 tr; work back.

22. Narrow, 2 sp, 7 tr, -:-3 sp; work back.

23. Narrow, 3 sp, 10 tr, 3 sp, narrow.

24. Narrow, 2 sp, 10 tr, 2 sp, narrow.

25. Narrow, 5 sp, narrow.

26. Narrow, 3 sp, narrow.

27. Narrow, 1 sp, narrow. This completes the point.

For the shoulder-straps: Fasten in at beginning of row to which you joined for 1st row of front, and work from the point toward back.

1. Four sp, 4 tr, 4 sp.

2. Three sp, 4 tr, 1 sp, 4 tr, 3 sp.

3. Two sp, 4 tr, 3 sp, 4 tr, 2 sp.

4. One sp, 4 tr, 5 sp, 4 tr, 1 sp.

5. One sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp.

6. Three sp, 10 tr, 3 sp.

7, 9. One sp, 7 tr, 3 sp, 7 tr, 1 sp.

8. One sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp.

10 to 15. Like 6th to 1st row. Repeat from 2d row, making 6 patterns in all, and join to back, missing 5 patterns of the open beading and 4 solid

patterns for underarm. Fasten in at other side of front and work second strap in same way.

For the edge:

1. Fasten in a sp, ch 3, 1 double crochet (dc) in next sp; repeat around neck and arms.

2. Slip-stitch (sl st) to middle of 1st 3 ch, -:- ch 2, tr in next loop, ch 5, fasten back in 4th st, tr in same loop, ch 2, dc in next loop, repeat from -:-

around.

For lower edge: Work 2 trebles in each space of straight edge, 3 in each space down side of point, 6 in 1st and 3d of 3 spaces at point, 3 in space between, and 3 in each space up side of point.

Lace ribbon the width of the open beading under the solid patterns and over the 2 rows of spaces between.

This very attractive yoke was

used on an envelope - chemise, the bottom of which was finished with machine-hemstitching and a crochet edge, as follows:

1. Fill each sp made by the hemstitching with 2 dc.

2. Ch 5, -:- miss 2, 1 tr, ch 2; repeat, joining last 2 ch to 3d of 5 ch.

3. A dc in sp, -:- ch 3, dc in next sp; repeat.

4. Like 2d row of edge of yoke.



No. 2. Camisole-Yoke of Wide Beading

No. 2. The yoke is worked in crochet-cotton, No. 70, and measures 1 yard in width and 3 inches deep. The shoulder-straps are 13 inches in length.

Begin with a chain of 53 stitches, and turn at the end of each row.

1. Chain (ch) 3, which stands for a treble (tr), 3 tr, 1 space (sp), 4 tr, 1 sp, ch 27, miss 27 stitches (st) (this is a bar), 1 tr in the next st; (1 sp, 4 tr) twice.

2. Ch 5 (the first 3 ch stands for a tr and the rest forms a sp), miss 3 tr of last row, 4 tr, 2 sp, ch 27, pass over the bar of 27 ch, 1 tr in next tr at the end of the bar of last row, 2 sp, 4 tr, 1 sp.

3. Ch 3, 3 tr, 1 sp, 4 tr, 1 sp, ch 13, 1 double (dc) under the center of the previous two bars (taking both bars up together); ch 13, 1 tr in the next tr (at the end of bar of previous row), (1 sp, 4 tr) twice.

4. Ch 5, miss 3 tr, 4 tr, 2 sp, ch 26, 1 tr in the next tr of previous row, 2 sp, 4 tr, 1 sp.

5. Ch 3, 3 tr, 1 sp, 4 tr, 1 sp, 9 sp

across the 26 ch and the following tr, (1 sp, 4 tr) twice.

6. Ch 5, miss 3 tr, 4 tr, 6 sp, 4 tr, 6 sp, 4 tr, 1 sp.

7. Ch 3, 3 tr, 1 sp, 4 tr, 4 sp, 4 tr, ch 2 (in center of diamond), 4 tr, 4 sp, 4 tr, 1 sp, 4 tr.

8. Ch 5, miss 3 tr, 4 tr, 4 sp, 4 tr, ch 5, 1 dc in the sp of 2 ch in center of diamond; ch 5, miss 3 tr, 4 tr, 4 sp, 4 tr, 1 sp.

9. Ch 3, 3 tr, 1 sp, 4 tr, 2 sp, 4 tr, ch 5, 2 dc in next loop of previous row, ch 5, 2 dc in following loop, ch 5, miss 3 tr, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr.

10. Ch 5, miss 3 tr, 4 tr, 2 sp, 4 tr; then 3 times make 5 ch and work 2 dc in successive loops, ch 5, miss 3 tr, 4 tr, 2 sp, 4 tr, 1 sp.

11. Ch 3, 3 tr, 1 sp, 4 tr, 2 sp, 4 tr (last 3 tr in 1st loop), then twice make 5 ch and work 2 dc in successive loops, ch 5, 4 tr (1st 3 tr in next loop), 2 sp, 4 tr, 1 sp, 4 tr.

12. Ch 5, miss 3 tr, 4 tr, 4 sp, 4 tr (last 3 tr in 1st loop), ch 5, 2 dc in next loop, ch 5, 4 tr (1st 3 tr in next following loop), 4 sp, 4 tr, 1 sp.

13. Ch 3, 3 tr, 1 sp, 4 tr, 4 sp, 4 tr (last 3 tr in 1st loop), ch 2 (center of diamond), 4 tr (1st 3 tr in second loop), 4 sp, 4 tr, 1 sp, 4 tr.

14. Ch 5, miss 3 tr, 4 tr, 6 sp, 4 tr (center of diamond) 6 sp, 4 tr, 1 sp.

15. Ch 3, 3 tr, 1 sp, 4 tr, 11 sp, 4 tr, 1 sp, 4 tr.

16. Ch 5, miss 3 tr, 4 tr, 2 sp, ch 27 (a bar), miss 9 sp, 1 tr in next tr, 2 sp, 4 tr, 1 sp.

17. (Ch 3, 3 tr, 1 sp) twice, ch 27, 1 tr in the tr at the end of previous bar, (1 sp, 4 tr) twice.

18. Ch 5, miss 3 tr, 4 tr, 2 sp, ch 13, 1 dc under the previous 2 bars as before, ch 13, 1 tr in the next tr, 2 sp, 4 tr, 1 sp.

19. (Ch 3, 3 tr, 1 sp) twice, ch 26, 1 tr in the next tr (after the cluster of 3 bars), (1 sp, 4 tr) twice.

20. Ch 5, miss 3 tr, 4 tr, 13 sp, 4 tr, 1 sp.

21. Ch 3, 3 tr, 1 sp, 4 tr, 5 sp, 4 tr (center of diamond), 5 sp, 4 tr, 1 sp, 4 tr.

Continued on page 5

Old Time Ravel Mats

By MARJORIE BROOKS SHEPPARD



The present day revival of old time customs in needlework results in profitable returns for the ambitious homemaker. In this trend toward the work of other days the women of rural communities, much to their own surprise and with no effort on their part to occupy this enviable position, find themselves just a step ahead of their sister workers in other more cosmopolitan districts. To them have long gone the honors of turning out patchwork quilts and hooked rugs; but recently they have added still another variety of floor-mat to their list of lovely, serviceable and enduring things.

Last summer a friend of the writer, a woman skilled in the homely arts and unexcelled with needle, mat-hook and knitting pins, visited an old friend of hers living in one of these small communities. In the course of conversation about bygone days, and the means of profitably passing time in their own girlhood, the subject of mat making came up.

Proudly the hostess exhibited a mat.

"Forty years old if it's a day," she asserted, "and not a mite of wear showing yet. My husband's sister made it before she was married."

My friend adjusted her eyeglasses - nothing must interfere with her examination of the colorful thing before her.

"My!" she ejaculated, at length, still fingering a stripe of brilliant orange, "I wish I could make one just like it."

"Well, why not do it?" encouraged her hostess. "We are all making

them here. I'll tell you just how to go to work. After all, the old fashioned things are handsomest - especially when they are so useful."

And here is the story of the ravel mat, as told my friend by the hostess: "First, take a piece of canvas, denim or other fabric, firm and even in texture and dark in color, and measuring thirty-six by fifty-four inches - at least this is a good size; bind with any strong, dark braid as you would the foundation for a hooked rug, then fold it up and lay it away. Yes, just that! It will be some time before you are ready to use it.

"Next, pay a visit to attic and cedar chest, and collect all the socks you have put aside because they were too good to throw away and too far gone to darn, take the sweater you were always going to rip out and knit another style, but never did, pick up the knitted gloves, mittens and mufflers the boys have finished with, and all similar articles of no further use in the original way. Sort them, putting the light-colored things in one place, the dark ones in another and, keeping in mind your color scheme, consider which will take certain dyes best. The light gray socks and mufflers will take the very deep shades of red and green; the darker gloves, mittens and stockings come out admirably in brown and black. A little experimenting will show you just what dyes to use for different articles. If the sweater happens to be one of the very light shades, it is sure to prove a 'lucky find'; because from it may come all colors from light red

to pink, light green to yellow, and golden-tan to burnt-orange.

The next move is to ravel these worn garments. Keeping the colors separate, wind the yarn into skeins of convenient size, tying well to prevent tangling, and wash; then, when dry and fluffy, and wound in balls, you are ready to take another step. Using a pair of fairly coarse steel knitting needles, knit the freshly washed yarn in strips. For a mat the size of this one, you will need thirty-five strips, each about two and one-half inches wide and one and one-quarter yards in length. The number of stitches cast on depends somewhat on the weight of the yarn, and the closeness of your knitting; as a rule, twenty stitches will be found about right. It seems like quite an undertaking, but it is 'straight going' and very pleasant 'pick-up work'. There are many odd minutes when one can knit a few more rows on so small a bit, and it would not be worth while to start doing anything else; so really, there is not much time involved in the making.

Once you have all the strips ready, plan to take the first fine, windy day to dye them. Get the dyes all ready, whether you prepare them from the herbs and leaves and barks gleaned from the woods, as some of us do, or buy them at the store. Dye eight of the dark strips black, which is always a good 'accent' and brings out the bright colors beautifully; then, with small quantities of dye and your own good judgement to guide you, color two strips in each of the following shades: Dark brown, light brown, golden tan, light tan, dark red, scarlet, light red, deep pink, dark green, light green, bronze green and deep yellow. This leaves three strips undyed; of these make one burnt orange, one light pink and one pale yellow. Of course one can choose any colors preferred, but the combination suggested is very pleasing - for the first attempt, anyway; then the adventure may be continued as liked.

With the gay colored strips fluttering merrily on the clothesline, you will begin to glimpse the coming beauty of your finished mat. When all are thoroughly dry, heat your irons very hot and, after pinning one end of a strip to the ironing board to hold it securely, and stretching it until it measure one and one-half yards, or nine inches more than

Ravel-Mats

you started with, place a very damp cloth over the knitting, and press until perfectly dry. This operation 'sets' the kinks, and it is absolutely necessary that it be properly done, as the last step shows. Do this with each strip separately, and then once more you can take your work out on the porch, under the apple tree, to the beach, or wherever you choose.

Place the edges of each strip together, so that you have a piece of work an inch and a quarter wide and a yard and a half long, and baste carefully. When you have thus made the strips ready, sew them on the foundation prepared at the very beginning, using a large needle and strong thread, and putting the needle through the two edges you basted together. Be sure not to sew on the folded edge- that must be left loose. The first and last strips are put on close to the edge of the foundation, just allowing enough material to sew to; all the rest are placed about an inch apart and in the following order: Two black, then one each of dark and light brown, golden and light tan, and burnt orange; then reverse the colors, putting on light and golden tan, light and dark brown, and two black. Continue, graduating the colors according to plan, until all the strips are in place, browns, reds and greens in correct order, each divided by the two strips of black. Then with sharp scissors cut along the exact top of every fold, and gently pull the stitches apart until each color is raveled to within about one fourth inch of the foundation. This will result in a mass of wavy, rainbow-hued yarn, standing in a deep pile, and your ravel mat is finished - a piece of handiwork of which any professional might well feel proud.

When my friend returned to her own home, she immediately started in to make her mat; when it was completed it afforded ample proof that, although the present day has brought us many things more finely executed than in days of yore, it can never give us anything more beautiful or artistic than the old fashioned ravel mat.

What the women of one community are doing, other women can do; and while all may not choose to dye their own yarns or get them from such second hand sources as

worn sweaters, socks, and so forth, that does not prevent them from obtaining their working material from more up to date places - large city stores, for example. Frugal housewives have long chosen to dye their yarns in order to get certain colors needed; and in case of earlier homemakers this was a necessity, as well. Hence it is not possible to state the exact amounts required in ounce balls of either shade; but this need not deter the ambitious city dweller who sees in fancy a bright hue, old fashioned ravel mat in front of the mahogany table Aunt Martha left her, or any other of her fine antique possessions. Yarns of every conceivable shade are now manufactured in such quantities that it is always possible to match any sample; so one may purchase a few balls in the shades she wishes to use, and after knitting one or two strips can readily determine how much will be needed for the entire mat. It may easily become priceless as the years go by, and there is always the feeling of satisfaction which the completion of any really fine and lasting piece of work never fails to bring.

The up to date woman, too, will find other uses for the ravel mat than did her sister of the last century. Made of finer yarns and

narrower strips, a baby carriage robe in shade of pale pink or pale blue, or a combination of the two, would become a much cherished possession. Developed in a judicious mingling of pastel shades, a beautiful couch cover would result, and any number of ideas for using this simple, pleasing work will follow on.

Just one of the old time mats has been described: there are, of course, many more numbered among the treasures of the community in question. One of these included shadings of blue and purple, accented by black; others were made by knitting about nine inches of each strip with one color, then the same length with another, and so on to the end of the strip. This arrangement results, when raveled, in a delightfully quaint "hit and miss" pattern, and at the same time utilizes odd colors one may have. Shorter bits may serve in like manner, knitting them in without regard to length, and diversifying the shades attractively.

The possibilities of this new old work are practically without limit, and it is to be hoped that many who learn of it, perhaps for the first time, will become so interested as to make at least one of these charming ravel mats.

YOKES FOR UNDERTHINGS

22. Ch 5, miss 3 tr, 4 tr, 5 sp, 4 tr, ch 2, (center), 4 tr, 5 sp, 4 tr, 1 sp.

23. Ch 3, 3 tr, 1 sp, 4 tr, 3 sp, 4 tr, ch 5, 1 dc in center sp, ch 5, miss 3 tr, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr.

24. Ch 5, miss 3 tr, 4 tr, 3 sp, 4 tr, (ch 5, 2 dc) twice in successive loops (like the 9th row), ch 5, miss 3 tr, 4 tr, 3 sp, 4 tr, 1 sp.

25. Ch 3, 3 tr, (1 sp, 4 tr) twice, ch 5 and 2 dc in successive loops 3 times (as in the 10th row), ch 5, miss 3 tr, 4 tr, (1 sp, 4 tr) twice.

26. Ch 5, miss 3 tr, 4 tr, 3 sp, 4 tr, then work 5 ch and 2 dc twice in successive loops, ch 5, 4 tr (like the 11th row), 3 sp, 4 tr, 1 sp.

27. Ch 3, 3 tr, 1 sp, 4 tr, 3 sp, 4 tr, ch 5, 2 dc in center loop, ch 5, 4 tr (like the 12th row) 3 sp, 4 tr, 1 sp, 4 tr.

28. Ch 5, miss 3 tr, 4 tr, 5 sp, 4 tr, ch 2 (center), 4 tr, 5 sp, 4 tr, 1 sp.

29. Ch 3, 3 tr, 1 sp, 4 tr, 5 sp, 4 tr (center), 5 sp, 4 tr, 1 sp, 4 tr.

30. Ch 5, miss 3 tr, 4 tr, 13 sp, 4 tr, 1 sp.

This completes the pattern; to repeat, commence again at the 1st row.

For the shoulder strap: Work 3 patterns, which will make a length of 6 diamonds; but finish with the cluster of 3 bars like the other end.

For the edge on the top margin of the yoke, also on each of the shoulder-straps:

1. Make 6 tr in each sp and 1 dc in the center of each group of 4 tr.

2. One dc in the center of a scallop of 6 tr, -: ch 7, 1 dc in the next scallop, and repeat from -:-.

3. One tr in a loop, -: then make a picot (p) of 5 ch with 1 dc in the 1st st, then 1 tr again in the loop, and repeat 3 times from -: -, 3 ch, 1 dc in the next loop, ch 3, and repeat from the beginning, working the cluster of 4 p in each alternate loop.



BY
CHRISTINE FERRY
AND
MARGARET THOMPSON

Crocheted Markings for Towels and Blankets



The custom of marking household linens with the owner's initials not only provides a pretty decorative touch but, in the case of bathroom towels, is of very practical usefulness. The ones illustrated show as many different types of monograms, styled to suit the design of the borders with which they are used. Gift linens achieve distinction when so marked and the stocking of the bride's linen closet becomes a particularly glamorous adventure when the styling of monogram initials, as well as textures and colors of body materials, is to be considered. These new crocheted letters are in perfect accord with the texture of both bed blankets and bathroom towels.

The monogramming of thick textures, such as bed blankets and terry or Turkish towels, has always been somewhat of a problem. It can, of course, be done by the commercial machine process, but such letters are necessarily more or less stereotyped.

Crocheted letters, on the other hand, permit of being styled to suit the patterning of the towel border, as well as its color. They are sewn in place and because of the thickness of the foundation fabric the stitches do not show through on the back, which is another advantage. And best of all, perhaps, from the standpoint of one who must count the pennies, the materials cost only a trifle and the letters are so quickly made that even the marking of an entire set of trousseau bath-towels is no effort at all.

While a No.8 pearl cotton is to be preferred, any single thread approximating this size may be used and stranded embroidery-floss may even be pressed into service (using all six threads) in order to get the color for which one is seeking.

Only rudimentary crochet stitches are employed - the chain, double and treble with which every crocheter is familiar. The foundation of every letter is a straight chain. Into this is worked a row of doubles for the slender lines and successive rows of trebles, or alternate doubles and trebles, always working under both loops of stitch in row preceding, for the wide or shaded portions. Since each letter presents an individual problem, directions can only be given in a general way, using those illustrated as examples.

One of the towels, you will notice, is marked AC. This is a green towel with a border composed of cable stripes in three shades of green separated by bands of white. There is a companion towel of white with darker green cable stripes, which is marked in a similar manner with HC. This is the popular "husband and wife" combination - distinctive towels for each without disturbing the bathroom color scheme.

These letters are oblong in shape and finish about two inches in height by three inches in width. The letter A

is shown in process and the procedure is as follows: With the darker of two shades of green make a chain long enough to form a foundation for two sides of the letter and the top - seven inches. The bar across the center is made later. Work back on this with doubles, one in each stitch, for four and one-half inches. Drop thread, but do not break or draw through to fasten off. It will later be used to finish the letter.

To make wide part of letter, with white start at end of chain and work one treble into each stitch for two inches. Fasten off, leaving an end of several inches to be later utilized in sewing letter to towel. The half inch of foundation chain remaining is left to turn end of shaded band when forming letter. With light green work one treble into each treble of first row. Fasten off and leave thread end as before. Then pick up the dark green thread and work one double into each light treble, continuing across end of bar, about three doubles over each stitch.

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CROCHETED MARKINGS FOR TOWELS & BLANKETS

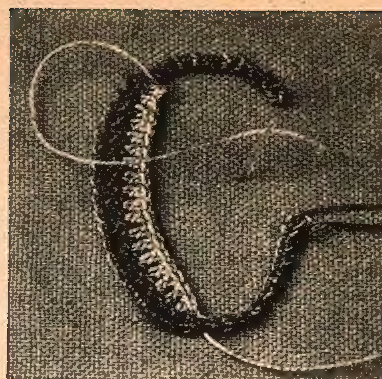
Fasten off, leaving sewing end as before.

Place letter on towel in position desired and sew down with thread ends, being careful not to sew through to back. The single row of doubles into the foundation chain, although made in a straight line, adjusts itself very readily to any form desired - angles or curves - it just naturally falls into place. Make a separate length for the center bar. To accustom yourself to the forming of the letters, try pinning them in place on the back of a sofa cushion before applying to the towel. Place about three-fourth inch up from border and leave same space between the letters. The letter C is planned a bit differently and the foundation chain needs to be made about an inch longer to allow for the turned end. Work back in doubles for two inches (top), leave one-half inch, then make shaded half-inch band of trebles two inches in length. Pick up dark green thread and continue doubles along top of band and into each stitch of foundation chain remaining after turning end of band. If a heavier letter is desired a row of doubles can be worked all around the edge.

The letters HC on the companion towel are done with two shades of green.

Although the slanting letters WE on the third large towel appear to have been made on the diagonal, they are done straight and then pulled into the diagonal shape when being applied.

For the foundation of a three-inch W make a foundation chain about nine inches in length, turn and work doubles for six inches. On the remaining three inches work back and forth in trebles for five rows and finish off end with doubles. Join



Sewing the letter in place

thread and finish off opposite end in same way.

For the E, make a three and one-half inch chain for base of letter, work back in doubles for two inches, chain two and one-half inches, double back for half the length, chain three inches, double back for one and three-fourths inches, then work trebles back and forth six times on chain between top and bottom of letter, finishing like W.

The fourth towel is rose, bordered with white topped with lines of black and the letters are white shaded with black. The large T is done in two sections, each composed of one row of white trebles topped with a row of doubles in black. The small letters FF are made with one row of white doubles in a chain of white and topped with doubles in black. The tiny horizontal tongues are made separately.

Letters like those on the wash cloths are made in a straight strip and shaped as they are sewed on. The letters CJ consist of a row of white trebles worked into a white chain and are topped with a row of doubles in light rose followed by another in a darker shade. Notice the placement of this monogram in relation to the border. The large J of course indicates the family name.

AH are colored letters, one row of trebles worked into a chain and topped with a row of doubles in white. A is shaped with the white edge on the inner edge of the curve and the horizontal bar, made separately, is placed with the white edge at the bottom. H is shaded on the left side of both uprights.

Another method of shading is shown in the second detail. Having decided on the size of the letter, making a foundation chain the desired length, work back to shaded portion with doubles, then continue with trebles for length of shading, finishing with doubles at second end. Working on opposite side of chain, with lighter shade work another row of trebles into same stitches with first trebles, beginning and ending with doubles.

The monogram on the blanket is done in this manner, working with No.5 pearl cotton and widening the shaded portions with an additional row of doubles.

To form the B make chain long enough for the upright and upper loop of letter and work back with doubles. With a lighter shade work a row of trebles for the shaft, then back with one row of doubles. Make chain for lower loop of letter and work back with doubles, then shade mid-way with one row of doubles.

In forming the W, do the right side of letter first. Work back on foundation chain with doubles, then shade from one end with rows of trebles and doubles. The left side of the letter is merely a row of doubles in chain, in the darker shade.

Blanket monograms may be made any desired size and either framed or supported with horizontal base lines as pictured.



Method of shading as used for the blanket

Bunny Bedroom-Slippers

By EDITH S. CHAMBERS

Materials required: One two-ounce ball of knitting - yarn or worsted, white, a little pink yarn for mouth. No. 2 bone crochet-hook, four nail-heads or glassbeads, for eyes, a small piece of pink satin to line the ears, and one yard of half-inch pink ribbon for ties; slipper - soles, No. 5, were used for these slippers, but the size may be easily varied for an older child.

Make a chain of 71 stitches, or long enough to extend from middle of back around the edge of sole; join.

1. Ch 1, a dc in each st of ch (70 dc in all), join to 1 ch.

2. Ch 3, 18 tr in 18 dc, 7 half trebles in next 7 dc, 7 dc in next 7, draw loop or stitch on needle out long, slip the ball of yarn through the loop and draw the latter tight, but do not break the yarn, miss 6 dc of last row, carrying the yarn along evenly, so that it does not draw, 7 dc in next 7 dc, 7 half tr in next 7, 18 tr in next 18, join to top of 3 ch.

3. Ch 1, 70 dc, join; when you reach the place at the toe where the yarn is carried along, hold this close to the row below and crochet over it and into 1st row, thus hiding the straight yarn and making a complete row of dc.

4. Ch 3, 15 tr, 7 half tr, 7 dc, fasten as in 2d row, miss 12 dc, 7 dc, 7 half tr, 15 tr, join.

5. Ch 1, 70 dc, working over the straight yarn as in 3d row, join.

6. Chain 3, 12 tr, 7 half tr, 7 dc, fasten, miss 18 dc, 7 dc, 7 half tr, 12 tr, join.

7. Ch 1, 70 dc, working over the straight yarn as before, join and fasten, but do not break the yarn.

8. For the vamp or top of toe: Count 32 dc from the back, where the yarn is fastened, join the other end of yarn in next dc, 6 dc, sl st in next 2 st, turn, -:- 6 dc in 6 dc, sl st in next 2 st (at side of slipper) turn; repeat from -:- 12 times, making 14 rows in all, fasten off neatly, breaking the yarn.

9. Taking up the yarn at back of slipper, ch 1, 44 dc around top of slipper, join.

10. Ch 4, (miss 1 dc, tr in next, ch 1) 10 times, 2 tr (at middle of front), (ch 1, miss 1, tr in next) 10 times, ch



Bunny Bedroom-Slippers

1, join to 3d of 4 ch. This row forms spaces in which to run the ribbon.

11. Ch 1, 2 dc under each 1 ch, all around, missing each tr, with dc between 2 tr at front; join and fasten off neatly, breaking the yarn. This completes the slipper itself.

For the ears: Make a chain of 12 stitches.

1. Miss 3, tr in each following st, 9 tr in all.

2. Ch 3, tr in each of next 2 tr, (tr in next tr, leaving top st on needle) twice, then work off all 3 st at once (forming the middle st of the ear), 4 tr in next 4 tr.

3. Ch 3, 2 tr in 2 tr, make the middle st as before, 3 tr.



Detail of Ear

4. Ch 3, 1 tr, middle st, 3 tr.

5. Ch 3, 1 tr, middle st, 2 tr, insert hook in top of 3 ch at beginning of row, thread over and draw through this st and last tr of row at same time, drawing tight to form a point; fasten off, breaking the yarn.

Make four ears: cut pieces of the pink satin of the same shape and line them neatly, fold lengthwise and sew to the slipper, one at each side of the top of vamp or toe, catching the fold at the back to a treble at top of beading, leaving the two middle trebles and space each side. With the pink yarn embroider the mouth where the instep begins, working a few buttonhole-stitches with a little straight stitch each side, or in any way that you think will make a realistic looking mouth, and sew the pink beads or nail-heads in place for eyes.



Detail of Tail

For the fluffy little tails: Cut four circles of cardboard one and one-fourth inches in diameter, and make a round hole in the center of each circle the size of a lead-pencil; thread a darning-needle with the yarn and holding two circles as one, sew over and over from center to edge evenly, until the hole is filled, then with sharp scissors cut the yarn all around the edge, separating the circles and tying around the yarn tightly between them, leaving a thread about ten inches for sewing to the back of slipper. Remove the cardboard and fluff the yarn to a ball, then fasten securely in place; lace ribbon through the beading and tie in a dainty bow between the ears, at front, sew to the slipper-soles, and you have completed a gift that will bring the sparkle to any little one's eyes when it peeps out of a stocking on Christmas morning or plays hide-and-go-seek in the green branches of a Christmas tree. Any "bunny" color, say gray or brown, may be used for the slippers instead of white, and they will not soil so easily, yet be very pretty.

Embroidery for Beginners

Italian Hemstitching and Embroidery

By ETHELYN J. GUPPY

It is safe to say that no form of ornamental needlework has attained to greater popularity than Italian hemstitching, and the favor accorded it shows no sign of abatement; rather the contrary. Those who have not acquired a working knowledge of this simple and very lovely stitchery are anxious to do so, while all who have taken the first steps are equally desirous of adding to their repertory. The adaptations of this delightful variety of drawn-work are practically limitless, and the very simplest form is far more decorative and durable than ordinary hemstitching, while involving little if any more work. In combination with a touch of dainty embroidery it gives a beautiful effect, and is scarcely less distinctive when used alone. The wise needleworker will therefore be glad of the opportunity afforded by this lesson to make perfect by practise the various details - so clearly pictured as scarcely to need explicit description.

First a few suggestions as to satisfactory materials may be given. Only firm goods of regular square weave - that is, the same number of threads to the inch, both ways - should be used for Italian hemstitching, with a linen thread of suitable size to match the quality of material: No. 40 is a good size for medium-weight linen. The first step is to "square up" the linen; see that the edges are cut by a thread. As the hemstitching does not cross hems, careful measurements must be taken and counting done when drawing the threads. Leave a half inch of the drawn threads at the ends to be tucked into the hem later; if these are cut off, the edge will be weakened.

Sometimes very narrow or rolled hems are used on Italian linens, and again wider hems are employed, as on the pieces illustrated. Threads are drawn about one half inch from the edge for the narrow hems, and an inch for those pictured, making proportionate allowance for other widths.

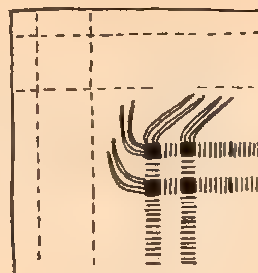


Figure 1

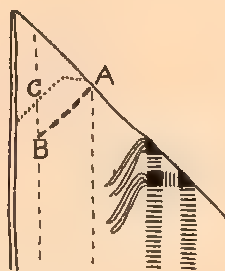


Figure 2

Figure 1 shows the method of drawing threads for a corner: Draw two threads one inch from the edge, cutting the threads an inch and a half from the ends; draw the additional half inch at each end, but do not cut off these threads which, as suggested, are to be tucked into the hem, thus making a stronger and neater finish. Leave four threads and draw two more, repeating all around, or as required for the article you are making. This is the simple or regular Italian hemstitching - punto quadro - for which the rule is always the same; that is, draw two threads, leave four and draw two, using eight threads in all.

To miter the corner, turn the hem to the first drawn thread and crease it, then open and fold the corner diagonally (Figure 2); sew the corner at right angles to the folded edge on line A-B. Cut at dotted line C, turn the hem and baste evenly. Figure 3 shows the corner ready for hemstitching.

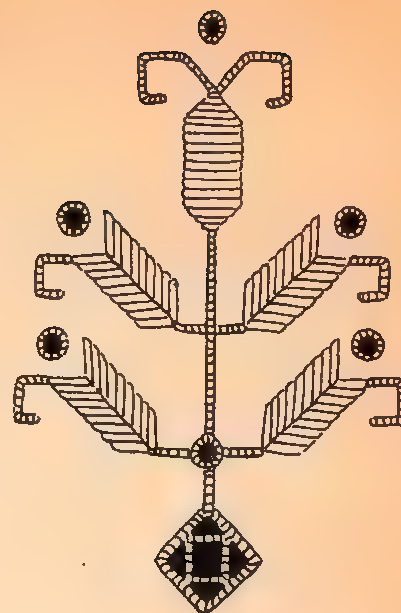


Figure 3

To hemstitch, working on the wrong side, hold the linen with basted hem to the left and, beginning at the top, fasten thread in the hem, pass the needle down under four threads (Figure 4), then take a stitch into edge of hem (Figure 5), and repeat for the entire hem. Now, working on the right side, bring the needle up in a space at the left, pass to the right across the bar of four threads between the two drawn spaces, insert the needle and bring it up four threads below (Figure 6); insert four threads above, and bring up four threads below, or in the next space, at the left (Figure 7); insert four threads above or in previous space, and bring up in the same place where it last came up (Figure 8). Repeat Figures 6, 7 and 8 to the length required.

A wider and more elaborate border is in cluster-stitch; for this, draw two threads, leave four, draw eight, leave four, and again draw two. If this border or band comes



Figure 4



Figure 5

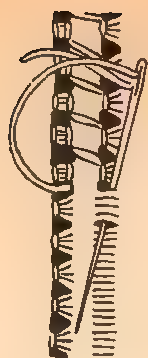


Figure 6



Figure 7



Figure 8

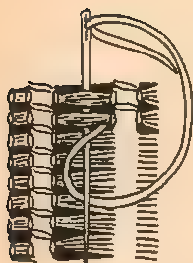


Figure 9

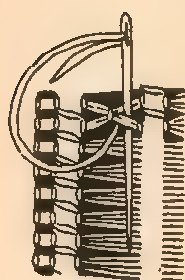


Figure 10



Figure 11

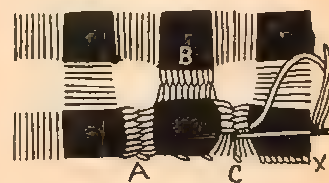


Figure 12

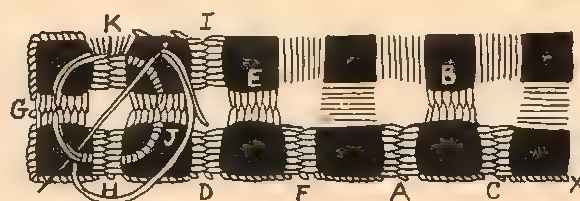


Figure 13

next to a hem, as on the towel illustrated, work as in Figures 4 to 8, and continue with Figures 9 and 10. If it is not next a hem, or away from it, as in the chair-set, work Figures 6 to 8, as directed, then make first two stitches of the right row and, inserting the needle above the top cluster, draw two clusters together with a tight little buttonhole stitch (Figure 9); take a stitch over the lower cluster (Figure 10), and repeat.

Then we have the circle border, which is extremely effective and easy to do. Draw the threads as in Figure 11, drawing eight and leaving 8; leave also a half inch of all drawn threads to be whipped down later. The threads in the length of the bar must be some multiple of thirty-two, plus twenty-four.

Working on the right side of the linen, fasten the thread at X, whip to C, catching down the loose ends at the back, take two long stitches to A, weave the bar (A), under four threads and over four, back and

forth; then weave bars B and C (Figure 12). Whip the edge to F (Figure 13), again take the long stitches to D, and weave the bars D, E and F, as before directed. Whip the edge to H, sketch (with the long stitches) to G, weave G and H, whip to K, sketch to I, weave I, J and half of K, then carry the thread twice in a loose circle through the center of bars J, H and G, and back to K, whip the circle and finish weaving K. Continue, making a circle around every other crossbar.

After weaving and wrapping the circles draw two rows of threads all around the border (Figure 14) thus: Leave four, draw two, leave four and again draw two. Work as Figures 6, 7 and 8, whipping down the loose ends at corners.

Having learned these pleasing variations of Italian hemstitching, you will be able to apply them in many effective ways, and doubtless to originate adaptations of your own, which will lend extra fascination to

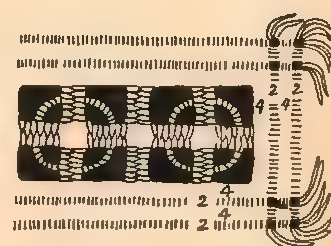


Figure 14

the work. There are numerous elaborations of Italian drawnwork, going into reticelli; but even with the simpler stitches many very beautiful and durable articles are made. By studying the clear details and explanations given, an imaginative worker can evolve numberless exquisite pieces of household linen, making them more or less elaborate as her fancy dictates.

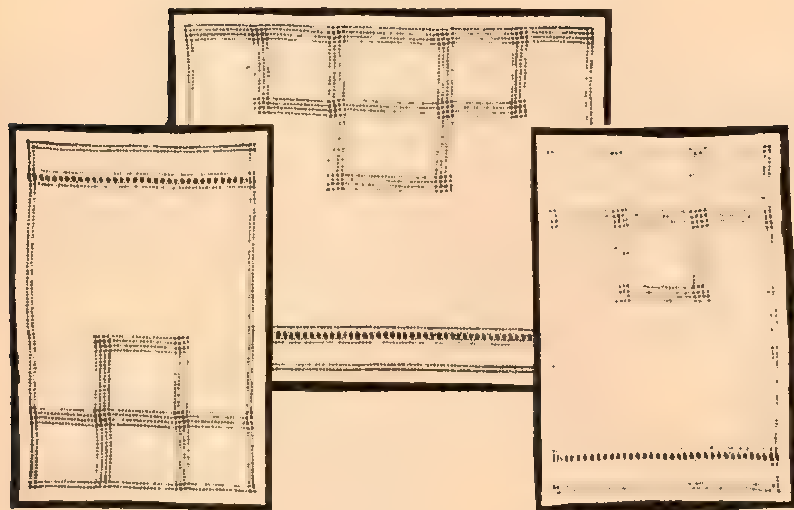
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Showing a fascinating motif in Florentine embroidery



May be used also as a scarf-end



A Chair-set, Dignified, Lovely, and Serviceable

The very attractive towel shown would prove a gift so greatly appreciated as not to be at all likely to serve the suggested purpose. The creamy linen of even weave is in itself decorative, and the design would be lovely for a scarfend. Cluster-stitch (Figures 9 and 10) tops the half-inch hem on one end,

and an inch above, threads are drawn for the circle border (Figure 11), leaving a space between, at center, three and one-half inches wide. In this is placed a motif in flat embroidery, quaint and simple, which is shown practically full-size by the line detail. Outline stems and tendrils, and cover with over and

over stitches, as in satin-outline or cording; punch the eyelets, not cutting them, whip them in the usual way, over and over, and work the solid portions of the design in unpadded satin-stitch, keeping the stitches parallel with the weave of the linen. Run the edge of the little square at the base, cut twice through the center diagonally, turn the corners back to the wrong side and whip the edge closely; carry a single thread around inside of the square, catching into the center of each side, then wrap this thread evenly. The other end of the towel is finished with simple Italian hemstitching - punto quadro.

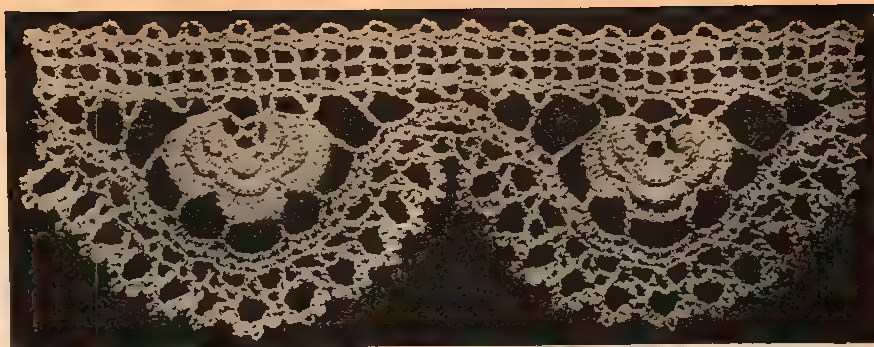
Using the circular border from the towel, a handsome luncheon-set can be made - either by carrying the border all around, or by having it break at the sides or corners, allowing for a bit of embroidery as on the towel. The napkins would be lovely with a corner of the border comprising three circles. Indeed, there is scarcely a limit to the charming combinations that are possible to arrange from one simple design.

A firm linen, of creamy tint and regular weave - often called Italian linen because of its evenness - serves for a chair-set of three pieces - back and armrests. Cut the linen for the larger piece fourteen by sixteen inches, and for the smaller pieces, ten by fourteen inches. As will be noted, embroidery does not enter into the decoration, which is entirely of drawnwork and hemstitching; yet the set is dignified and lovely, as well as serviceable - perhaps all the more so because of this, since dignity and beauty belong to real service, always. Draw threads at the edge as directed for simple hemstitching (Figure 1); leave twenty-four threads above the bottom space, and draw threads for clusterstitch (Figures 9 and 10). At the top of the chair-back draw four rows of two threads, leaving four threads between; two inches below draw four more rows, starting two inches from one side, and stopping two inches from the other, and connecting the ends with the top by vertical rows drawn in the same way; two inches below this, at center, draw four more rows, beginning and ending four and one-half inches from each side, the ends connected with the top, as before. Work these bands as in Figure 6, 7 and 8. The arm-

rests are made in precisely the same way, only narrower. The back, with the covers to match, may be made in any required size by simply following the general directions; and variations of the same idea are readily arranged, whether for chair-sets or other things. One can, of course, add a touch of embroidery, by placing a simple motif in each of the little enclosed spaces, or the center space alone; but the design, as it is, shows true artistry.

And here is a very lovely scarf, suitable for a table, dresser or wherever it is desired to use it, finished with simple Italian hem-stitching all around - the first thread being drawn one inch from the edge. Each end has three clusters in a fascinating style of Florentine embroidery, as simple as it is effective. Our Italian sisters, as you know, are masters - or should I say mistresses? - of needle-art; rarely using more than two or three stitches in the production of any piece of work, and often introducing a little "trick" or variation which adds greatly to its interest and charm - as a sort of new adventure. The flower-petals and leaves are buttonholed bars, caught into the linen at base and tip only; the flower-centers consist each of a satin-stitch dot; the stems are in wrapped outline, and the cut squares are whipped on the edges and have the inside bars wrapped. The work is very simple, and the methods clearly shown. Outline the stem up to the flower; take a single stitch for a petal, and cover this with close buttonholing - being careful not to catch the needlepoint into the foundation - counting the stitches and having the same number for each petal. Eight is about right for petals of the length given - a quarter inch - the purling making them curve prettily; take several short satin-stitches for the little knob at the center, whip down the stem to the leaves, which are worked like the petals, and continue wrapping to the base of the stem. Run the edge of the square, putting in the bars of three threads as they are reached, and wrapping them closely; cut the square diagonally both ways, turn back the triangles to the wrong side, and work the edge over and over in the usual way trimming off the superfluous linen at the back.

Quickly and easily worked, this design, too, may be used in many decorative ways.



A Rose Edging

In this pattern, the beading along the top, and the roses are both made in one row.

1. Chain 14, treble in 6th and 7th stitches from needle (chain 2, miss 2, treble in next) twice; treble in last stitch, turn. The next row is repeated all along the beading: Chain 5, 2 trebles in 2 trebles, chain 2, treble in treble, chain 2, 2 trebles in 2 trebles. It will be seen that the 5 chain-stitches at the turn of each row of the beading form a little loop which will be called a picot.

Work 10 rows of this beading, then, chain 10, make the last 6 into a ring, turn; chain 7, treble in ring. (chain 4, treble in ring) twice; double in the last picot of beading, turn; (1 double, 6 trebles, 1 double, into loop) 3 times, (the final double is to be taken into the 5th of the 7 chain-stitches that form this loop) turn; (chain 6, double between the petals) twice, chain 6, double into end of 3d petal, turn; (1 double, 9 trebles, 1 double into loop) 3 times, turn; (chain 8, double between the petals) twice, chain 8, double into end of last petal. 1 double treble into the next picot of beading. turn; (1 double, 12 trebles. 1 double into loop) 3 times, slip-stitch to the 2d of the 4 chain-stitches that attach the rose to the beading, chain 2, treble on treble. of beading. It will be seen that 2 of the 4 chain stitches, together with the 2 chain-stitches just made, form a picot of the beading. Work 2 rows of beading, then chain 2, double treble into the end of the last petal, chain 2, treble in treble of beading.

Now work 16 rows of beading, and make the next rose, beginning chain 10 for the stem and ring. When a sufficient length is made begin the second row. If the lace is to be joined round in a circle, join the beading so as to have 5 of the picots between the first row and the last, but if a straight piece is wanted finish with 3 picots beyond the last rose.

2. Double into middle picot of the 5. Chain 5, treble in next picot, chain 5, double treble in next picot, chain 4, double treble in 3d stitch of petal, chain 7, treble in same petal at 3d stitch from end; chain 7, treble in 3d stitch of middle petal, chain 9, treble in same petal at 3d stitch from end, chain 7, treble in 3d stitch of 3d petal, chain 7, double treble in same petal at 3d stitch from end, chain 4, double treble in 1st picot, chain 5, treble in next picot, chain 5. Repeat from beginning of row.

3. This row is of tiny loops of chain 2, 1 double, taken into the loops of last row. Begin with a double just before the middle picot, and put 2 little loops into the loop after the middle picot. 3 into the 2d loop, 2 into the 3d loop, 4 into the 4th loop, 4 into the 5th loop, 5 into the 6th loop, 4 into the 7th and 8th loops, 2 into the 9th loop, 3 into the 10th loop, and 2 into the 11th loop.

4. Another row of tiny loops of 2 chain, double in next loop, right along.

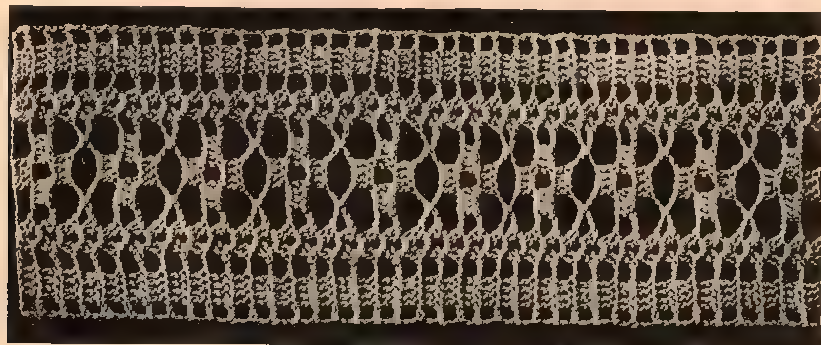
5. Into the 3d loop past the middle picot, put 1 treble, chain 3, treble in same loop, (chain 3, miss 2 loops, treble in 3d, chain 3, treble in same loop) 3 times; chain 3, miss 1 loop, treble in next chain 3, treble in same loop) 5 times; (chain 3, miss 3 loops, treble in next, chain 3, treble in same loop) 3 times, chain 3, miss 4 loops, treble in next. This is the treble that the row started with, therefore repeat from beginning of row.

6. Put a treble in the first of a pair of trebles, (chain 5, double in 5th stitch from needle) 4 times, making a loop formed of picots, 1 treble in the 2d treble of the same pair. Repeat from the beginning all around the scallop, but between the scallops omit two of the picoted loops and substitute chain 2 treble into the middle loop, chain 2, treble into the 2d of the next pair of trebles.

Insertions Simulating Drawnwork

By EVA JOY HEITMEYER

Drawnwork crochet is very effective and, especially when developed in finer thread, closely resembles the real drawnwork: but of course is much easier to do and requires but a fraction of the time that must be spent in the drawing and tying of threads, and hemstitching even the simplest of such patterns. In coarser thread it is scarcely less attractive for many purposes, and is far more durable used on articles that require frequent laundering.



Insertion of Crochet Drawnwork, Simple and Effective

The corner illustrated is an excellent imitation of one of the simpler and most familiar designs in genuine drawnwork. Using No. 50 crochet-cotton, or a size suited to the purpose for which the insertion is intended, make a chain of length required; this chain extends through the center and the work is done on both sides of it. Where the actual length cannot be determined, do not break the thread, but leave enough so the chain can be added to as may be required.

1. Make 5 tr in 1st st of ch (ch 3 for 1st tr of row) :-, ch 3, miss 3, dc in next. ch 8, miss 4, dc in next, ch 3, miss 3, 5 tr in next, and repeat from :- the straight work. At the corner, on the outside, work 12 tr instead of 5 tr, to turn, and continue as before.

2. A d tr (ch 4 for 1st) in each of 5 tr, 1 ch between, ch 4, d c over 8 ch, ch 4, repeat; at corner work 12 d tr, separated by 1 ch, in 12 tr.

3. One tr in each of 5 d tr, 2 ch between, repeat; at corner work 12 d tr, separated by 2 ch, and continue.

4. All spaces; tr in each d tr, 2 ch between, making 4 sp over each group of 5 d tr, the tr of last sp being worked between groups; at corner,

after 5 sp, ch 2, tr in next sp of 3d row, ch 3, tr in same sp, ch 2, tr in tr, 5 more sp, and continue.

5. Tr in tr and 2 in sp; repeat; at corner, 1 tr in 1st of 3 ch, 5 tr in next; 1 in next, tr in tr and continue.

6. All sp; around corner, after 7 sp, ch 2; tr in next tr, ch 3, tr in same tr, ch 2 tr in next tr, and continue.

On the inner edge each row is worked "in the straight" like the outside, and one may do either side first, as preferred, or a row on one

side, then the other; many will doubtless like this method better. For a wider insertion, too, triple trebles may be used in place of the double trebles.

1. Work to corner; ch 2, tr at base of corner group of tr, ch 2, miss 3 of foundation-ch, fasten in dc on other side, and continue.

2. At corner, ch 2 d tr in tr, ch 2, fasten in next loop, and go on as before.

3. At corner, after the 5 d tr, 2 ch between, make a t tr in d tr of 2d row, and continue.



An Excellent Imitation of Genuine Drawnwork

4. At corner, after having made the tr in 4th d tr. work a tr in 2d d tr of next group, bringing the 2 tr together to form an angle.

5. Miss this angle and sp each side, at corner, otherwise tr in each st.

6. All sp; at corner, after last tr, miss 6 tr, tr in next, bringing the 2 tr together.

The second design is worked crosswise, and is especially nice for bed-linen.

Make a chain of 38 stitches.

1. Miss 7, tr in each of 4 st, ch 2 miss 2, shell of 2 tr, 2 ch and 2 tr in next, ch 5, miss 5, 4 tr, ch 5, miss 5, shell in next, ch 2, miss 2, 4 tr, 1 sp.

2. Ch 5, 4 tr in 4 tr, ch 2, shell in shell, :- ch 2, miss 2 of 5 ch, 4 tr in next 4 st, 1 sp, 4 tr. last 3 on ch, :- ch 2, shell in shell, ch 2, 4 tr in 4 tr, 1 sp.

3. Like 2d to 1st :-, ch 5, miss 3 of 4 tr, 4 tr in next 4 st, ch 5; like 2d row from 2d :-.

4. Like 2d to 1st :-, ch 2, fasten in 3d of 5 ch, ch 8, fasten in 3d of next 5ch, ch 2; like 2d row from 2d :-.

5. Like 2d to 1st :-, ch 5, miss 2 of 8 ch, tr in each of next 4 st, ch 5; like 2d from 2d :-.





A Picturesque Holland Hanging in Felt Applique

By HELEN GRANT

I like the desert people, where the
sands and camels be;
I like the folk in Iceland beside the
Polar Sea;
I like the South Americans, the Brit-
ish and the Lapps;
If I ever went to Africa, I'd like
them, too, perhaps.

But oh, I love the Netherlands - its
quaint and tidy towns,
Canals and dykes and windmills, the
women-folks' odd gowns;
Its fishing-boats and tulip-fields, its
beds built in the wall,
Its cold boiled eggs for breakfast,
the milk-carts doggies haul.

If I can't go to Holland, then the
Dutch must come to me,
So I'll make a picture of them for
everyone to see.
Then it won't so awfully matter if I
never go at all,
For I'll have a bit of Holland to hang
upon my wall.

Constance Vivien Frazier

Inevitably, when one thinks of Holland, one thinks of quaint and picturesque surroundings and people - of dykes and windmills, of men and boys in baggy trousers and tight little coats with enormous gold or silver buttons; of women and girls in voluminous skirts and marvelous caps that tell from what district they come; of tulips and of "klompen" (can you guess what those would likely be?); of dog-drawn milk-carts; of primly neat and trimly kept little houses - the picturesque details for which the little country has long been famous. No one can say, with the influx of tourists to the Netherlands, how long this famous picturesqueness will endure, for already many inroads have been made into it, and the influence of the world outside the dykes has penetrated the villages and towns where the younger Dutch welcome the ways of their kind elsewhere. But the charm that is Holland will never be lost to anyone who has embodied

in a single picture the things that constitute that charm. Here they are, lifted bodily, as it were, by the designer, from that interesting bit of Europe to your own wall: the tulips of Haarlem, the clattering milk-carts of Middleburg in Zeeland, the quaint little houses of Marken, the women of Volendam, the gay windmills of Zaandam - representative bits of typical Holland to charm and interest you.

Felt applique seems the ideal medium for this sort of decorative hanging. It is easy to handle, and so satisfactory to work with that it recommends itself for those reasons as much as for its time-and labor-saving qualities. Even those of you who are weary of embroidery can cheerfully succumb to the lure of this popular type of needlecraft, for embroidery here gives way to ridiculously easy sewing-stitches, and gay-hued felt spots take the place of multicolored embroidery-threads.

Continued on following page

The first step, to keep the work as simple and as systematic as possible, consists in cutting out the spots of which the picture is to be built. You will find it a help to provide yourself with nine or ten envelopes - into which to slip the cut-out spots belonging to each part of the design: the windmill, the cottages and their fences, each separately if you prefer, the three figures, each by itself, the dog, the cart, and the tulips in the foreground.

For the cutting, use sharp scissors - sharp way to the points. So much of the success of felt applique depends on clean-cut edges that we cannot too strongly stress the need for sharp tools that will make clean, smooth incisions. If you will examine the photograph above, you will note the eyes of the figures, the folds in the boy's clothing, the ear- and leg-outlines of the dog, and the edges of the windmill-sails. These are not stitches of course, but little cuts in the fabric, some of them quite narrow - more slashes - but important to the effect. For these, a pair of sharp-pointed embroidery-scissors, or a pair of small, sharp cuticle-scissors, or even a strong sharp penknife will be helpful. Cut always on the lines of the individual spots, and remember to allow extra fabric at the edge of a spot which is to be overlapped by another.

By far the most satisfactory way to attach the spots is to hem or fell them on, using stitches so small as to be practically invisible on the right side and rather long underneath. Felt is kind to stitches, for it lets them sink unobtrusively into its texture, and when the sewing stitches are well spaced, they are not in the least obvious. Self-color thread should be used for hemming or felling, and black or white for blind-stitching, since the stitches will not show at all along the edge if this stitch is used. Sewed on, the spots cannot be pulled off by inquisitive little fingers. In sewing on the spots, be sure to sew down the edges of slashes also, and openings where there seems any likelihood of edges roughing up.

There can not truthfully be said to be any embroidery used in the making of this picture; for the name is hardly applicable to the minute single-stitches of sewing-cotton used to make the girl's nostrils, and the two red-yarn single-stitches used for the boy's lips. The girls' mouths,

however, are mites of red felt, and all the rosy cheeks are little orange discs, which help to give the little figures a singularly toylike appearance. The windows of the cottages

and the black portions of the girl's costume are merely background "showing through."

Spots are sure to "come right" if applied in the following order, which

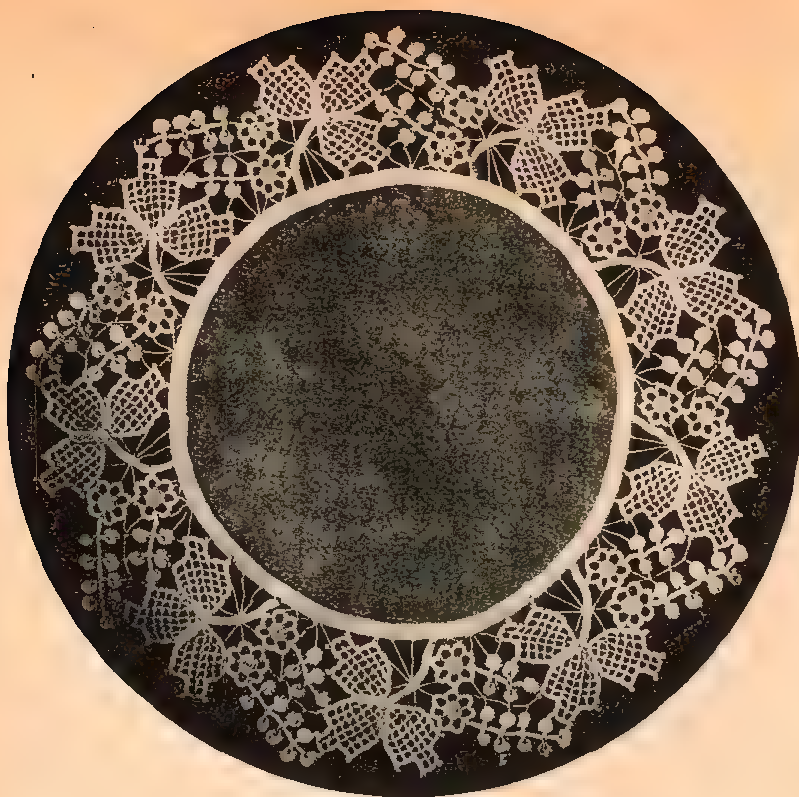




takes due account of successive overlappings. Start with the wind-mill on the dyke, first placing the water, then the sails of the mill, and lastly the mill itself. Now put on the

white fence-spots - all of them. Next apply the house at the left, brown wall first, then green door and orange shutters. now the green gable, the orange eave-line, the

window-frame and the roof of which the chimneypot is a part. Start building the second cottage with its pinky-tan wall and upper story, add
Continued on page 20



This Border Is Unusual and Very Pleasing

An especially attractive collar is in Richelieu crochet, using the favorite grape-and-leaf-motif. The grapes should be made first, of No. 30 or No. 40 crochet cotton, the size depending somewhat on the method of work. The grape should be one half inch in diameter after being pressed; those used for the neck edge a trifle larger, say five-sixteenths inch, than those in the clusters.

Prepare a cambric lined with paper; cut a paper collar pattern to follow the seam line at back and sides, and a V-neck rather wide. Lay this pattern on the cambric and make a line of basting at the neck edge; measure seven inches from the center back, and make a mark at each side. Place the grapes from front to back just below the basting thread, and see if there is to be one grape at center, or an even number; then, beginning at the back, baste one half, and baste the other half in the same way. Place the edge of the ring of back leaf two and three-eighths inches below the basting line, the side leaf one and five-eighths inches below, with five and one-half inches between center

Designs in Richelieu Crochet

By FANNIE FORESTER MAXIM



An Especially Attractive Collar, Using the Favorite Grape-and Leaf Motif

of rings, and the front leaf at point of collar, keeping it in line with the V-neck.

Arrange the clusters of grapes without basting, place a piece of transparent drawing paper over them, and draw each grape; lay this drawing on white cloth, pencil marks next the cloth, and baste the grapes to the pattern thus made, joining them by sewing two doubles at each point of contact. Remove the cluster and baste the second cluster on the one finished, placing right sides together, and join at the same places as in the first one. Baste all the motifs wrong side up on the pattern, and you are ready for the filling of twisted bars and spiders.

To make the grapes: Take a loop around the finger, make one double over the two threads, slip off, make 6 more doubles and pull up the draw thread closely. Make 2 doubles in each double, once around; then 2 doubles in 1 double and 1 in next, and in 3d round make 2 doubles in 1 double and 1 in each of 2, forming a

perfectly flat circle. The larger grapes, for the neck, will require another round or half round widening in every 4th stitch. Join the grapes for the neck by 3 or 4 doubles at each side to give greater firmness.

For center leaflet of large leaf: Make 16 doubles on padding cord, turn, 1 double in each of 16 doubles taking the under strand of stitch and working over the cord, 8 doubles over the padding cord alone, 11 doubles in 11 doubles, taking the other strand of the 1st row of doubles, rolling the edge under which has the padding cord in it; draw the cord to leave a space of one eighth inch inside the loop, chain 1 (always) to turn, a double in each double and in 3 doubles of loop, 8 doubles over cord alone, miss 2 doubles of loop and make double in each double, stopping opposite the notch of other side; turn, work around as before, leaving off 5 doubles on notch of last row, turn; a row same as last, leaving off 5 doubles at notch; turn, one row of doubles, not leaving off any; turn, work to opposite corner; turn, make one row of doubles leaving off 9 at end; turn, work to within 9 doubles of the end, drop the cord, a double in 4 doubles, then slip stitch (single crochet) closely to finish row. Fasten thread and padding cord securely.

Leaflet next to center: Make like center leaflet until you have 7 spaces, narrowing the last side by dropping the padding cord and finishing with the doubles and singles, as directed.

Third leaflet: Work as before until you have 3 spaces; turn, work down the side and in each stitch of loop over cord, finish row to match opposite side, turn; 14 doubles, drop cord, 1 single around end, take up cord for 9 doubles and narrow. Place the right side of leaflets together and sew 1st and 2d for 12 doubles, taking one loop of each; sew 2d and 3d for 9 doubles.

Make a ring by winding the padding thread 15 times around three matches, slip off and fill with doubles, leaving an end of thread to sew to leaf. Sew the leaflets to the underside of ring, leaving a good space, about one fourth the circumference, to join the stem.

Leaf for front of collar: The center leaflet has 7 spaces, as before directed; the 2d leaflet is the same

for 5 spaces; then turn, work the side and each double of loop over the cord, finish the row, turn, work over cord part way, drop the cord and narrow, making no doubles on loop. The 3d or smallest leaflet has 2 spaces; after the row which makes the 2d space, turn, work the side and each double of loop over the cord, finish the row, leaving off 5 doubles at notch, turn, 12 doubles, drop cord on to top side, slip stitch around the end as before, and finish the row over cord; turn, 5 doubles, drop cord, and narrow as previously directed.

For the stem of front leaf: Chain 27, turn; miss 1, a double in each stitch; double in double with 2 in each 3d stitch until you have made 4 extras, finish with double in double.

Side leaf stem: Chain 45, turn, a double in each stitch, missing 1st; turn, 22 doubles in 22 doubles, 2 in next, and 2 in every 4th stitch until you have 5 extra stitches, and finish with double in double.

Stem of back leaf: Chain 35, make 1 row of doubles as directed, turn, 24 doubles, 2 in next and in next 4th double, and double in double to finish.

Back grape stem: Chain 24, make 1 row of doubles, 7 doubles, 2 in next and in 3d double following, and finish with double in double.

For the scroll that joins the back grape stem: Chain 58, 1 row of doubles, turn, 2 doubles in each 3d stitch for 35 stitches, and 22 doubles to finish.

Front grape stem: Chain 20, and make 2 rows of plain doubles.

Scroll which joins front grape stem: Chain 40, 1 row of doubles; turn, 8 doubles, then 2 doubles in each 3d stitch.

Read the directions backward in working 2d rows of all the stems and scrolls for the opposite half of collar.

The scrolls or tendrils at the lower edge are made of 1 row of doubles the length of chain, and the chain edge always comes at the lower side, as the top of doubles makes the better inside curves. The scrolls at each side of the three large leaves are made on a chain of 47 stitches, as are those at the back of large clusters of grapes; those toward the front have 43 stitches. The two front scrolls have 40 stitches, each. Always leave an end of thread when finishing these by which to sew to the other motifs. The center leaflet of large leaves should be two and one-

half inches long, without the ring, other leaflets in proportion.

Directions for the twisted bars seem needless, having been so many times given. Fasten the thread securely at a given point, cross the space, fasten in opposite point, neither drawing the thread so tight as to pucker the work, nor allowing it to lie loosely; return to point of departure, and twist back over the two threads. If a heavier bar is wanted, cross three times before twisting; if lighter, twist back on the single thread. In large spaces have these bars cross in the center, knot all together and weave a small wheel around the knot, fastening the last weaving securely. Pass the needle from bar to bar through the work.

Centerpiece

An unusual and very pleasing design for border of centerpiece or doily is presented. Completed, the model is thirteen inches in diameter, but may be made of any desired size by following general directions given, and the border will be found very lovely as well as novel for an embroidered centerpiece. Tan linen and thread to match was used in this instance, but white may be substituted.

Use No. 30 crochet cotton, or a size that will give you 18 chain stitches to the inch. Cut a linen center eight and one-fourth inches in diameter. Turn the edge over once, one eighth inch, and run with fine stitches, leaving the edge a little full, as the next two rows of sewing draw the fullness in. Make a chain long enough to meet easily one fourth inch inside the edge; make 1 row of doubles, and break the thread; fasten in at 1st end, 4 doubles in 4 doubles, 2 doubles in next; repeat the length and break thread. Again fasten in at beginning, and make 2 more rows of doubles without widening, breaking thread at end of each row, and fastening in again at beginning. Pick up on wrong side and baste to the linen, letting it come a little outside or over the edge. Ravel out the extra length of braid, if any, and join the ends neatly, matching the rows of doubles; next fell the linen on to the wrong side of braid. If ecru crochet cotton is used and you have no fine thread to match it, take a short length and split it to make a sewing thread. On the outer edge take the stitches into every double, letting

Continued on following page

the brown window-frames, the brown door, the blue lintel above it, the eave-line and the other blue rooflines. And lo, the houses are built. It may interest you to know that these are both real Marken cottages.

Now for the figures. Begin with the orange milk-cans, and follow these with the brown cart-sides. Next add what is to be seen of the wheel. Apply the boy's socks, then his shoes, then his trousers. Leave the top of the latter unstitched at the waistline in back and at the pocket-slash till the blouse is applied when the red edge at the waistline can be tucked under the blue and secured, and the red sleeve brought over and tucked into the pocket. Now apply Willum's face and his cheek, then his hair, and finish up with his blue muffler. Add his yarn lips now, if you wish, or wait till everything else is done - but don't forget them.

If you make Katij next she will be soon done. Put her cap in place first, then her arms, next her dress, then her face (no, it does not tuck under her cap anywhere) so that her chin overlaps the neck of her frock. Now add her cheeks and her mouth, and conclude with her apron. Remember that she has single-stitch nostrils which can be added now.

Geertje is a bit more complicated. Start at her shoe, and overlap that with her skirt-hem, adding next the yellow band and green top. Now apply her hands, putting a tulip into one of them, her thumb overlapping the stem which must be applied before the flower. Slip the handle of her basket over her arm, and apply her arm and neck-sections, and the basket. Now put on her red bodice, and finish with her apron. Now for her head - cap first, face, cheeks, mouth - and single-stitch nostrils.

All that remains are the tulips. For the most part these require the leaves and stems, cut in one, to be applied first, then the blossoms. In one - the orange tulip below the boy's heel - a leaf is left detached till it can be brought over the blossom and sewed down.

The hanging may be left as it is with ring stitched at the back by which to hang it, or it can be "framed" in gray felt bands with mitered corners, using tiny overlapped, hand-felled seams, and rings at the back.

the sewing thread sink in between the strands of the double, and not taking the stitches over the inside strand of foundation chain. In this way the sewing cannot be seen.

For the filet leaf: Chain 27, 1 treble in 9th stitch from hook, (chain 2, miss 2, 1 treble in next) 6 times, chain 5, turn; treble in next treble, 6 more spaces, turn; slip to next treble, chain 5, treble in next treble, 3 more spaces, turn; chain 5, treble in next treble, 2 more spaces, (chain 3, a double in corner of next space) twice, chain 3, a treble in center of end, chain 3, 1 double in corner of next space, slip to next treble, chain 5, a treble in next, 3 more spaces, turn; chain 5, treble in next treble, 2 more spaces, (chain 3, a double in corner of next space) twice; now work around the edge with 4 doubles under each 3 chain and 3 doubles under each 2 chain or space; at each corner space make 3 doubles, picot of 5 chain and 3 doubles, all in same space. Make three of these leaflets or sections, joining them by the 3 spaces of 3 chain (filled with 4 doubles) nearest the base of leaflet, leaving an end of thread long enough to sew with.

For the stem of leaf: Chain 25, turn: miss 1st stitch, a double in each following stitch of chain, chain 1, turn; a double in each of 10 doubles, 2 in next, and 2 doubles in each 3d stitch until there are 3 extra, then finish with double in double; leave the ends of thread, one to join to the leaf, the other to join braid of center. The stem should be sewn by 2 doubles to side sections of leaf, and the end firmly to center section. Each section measures one and one-eighth inch in length after pressing.

For the berries: Make a loop around the finger, 1 double over the 2 threads, slip off and make 6 more

doubles, then draw the end of thread tight, leaving no space at center; 2 doubles in each of 7 doubles, chain 7, miss 1 double, a double in next; repeat, making 7 loops in all; fill each loop with 8 doubles, completing the small medallion at base of stem; now chain 20, take a loop through 2d stitch from hook, 1 loop over hook, a loop through next chain, and so on until 13 chain stitches have been used, counting 1st chain, next to hook; draw thread through all the loops on the needle, and fasten the ball with a slip stitch or single in last chain used; draw the inside thread very tight; make 2 doubles over chain, again chain 20, and repeat until you have 4 balls, or "berries;" then chain 17, make a ball, and cover the chain with 4 doubles, catch in double of side stem, chain 14, make a berry as before, 2 doubles over the chain for stem, catch in the joint, cover center chain with doubles, as before, and so on down the stem. The long motif has nine berries; the short one is made in the same way, with five berries, or two on each side instead of four.

Prepare a piece of cambric lined with paper, and on this baste the linen center; divide the edge into nine sections for placing the leaves, and measures between the outer points of leaves before basting, to make sure they are evenly spaced. Sew 2 picots of each leaf to center braid, also sew the stem to the braid. Place the other motifs between the leaves, the two medallions side by side, and the shorter stem of berries nearest the center, joining to picots of leaves and to stem. Fill in with the twisted bars which are a feature of Richelieu crochet.

Motifs should always be pressed before basting. Do not shrink the linen before using, as it needs to shrink after to prevent the border being too tight.



Pillow-Slips with Scallops in Crochet

By CLARA A. OLSEN



Pillow-Slip with Crochet Trim

The scallops of the pillowslip itself are rather deep, about two and one-half inches, and four and five-eighths inches wide, from point to point. It is an excellent plan to trace the scallops first on paper, or a piece of old cloth in order to make sure they are perfectly true, then they may be easily marked on the pillowslip, when made up. Forty-two-inch cotton was used for the slip illustrated, giving a width of a little less than twenty-one inches when finished. Wider or narrower cotton may be used, or tubing, the scallops being graduated to correspond. Follow the outline with machine-hem-stitching. If you are unable to get this done, "big-needle work" or punchwork may be substituted. Using a darning or punchwork-needle, with fine, strong thread tied in the eye, bring the needle up through on the outline, put it down the length of the stitch back - a little less than one eighth inch - bring it up in the first hole, put it back again, then bring it up again the length of a stitch in advance of the first hole, put it down in the first hole, and so on, drawing the thread tight enough to hold the openings made by the big needle. One binding-stitch will serve instead of two if the thread is strong and tightly drawn; and one may use a common sewing needle and punch the little holes with a stiletto. If preferred, too, the hemstitching may be omitted; simply stitch the outline on the sewing machine, then stitch just inside with a large needle, unthreaded, cut carefully outside the stitched line, and work double

crochet over the edge. If hemstitched, fill each of the little holes with double crochets, making one double crochet in the hole at point and in the hole each side, and using No.50 crochet thread.

1. Miss 4 holes from point and fasten in over the 5th chain (ch) 2, a triple treble (t tr) over the hole at point, ch 2, miss 4 holes on other side (or 8 double crochets (dc)), join to next with a single crochet (sc), ch 3, miss 3 dc, join, turn.

2. Two trebles (tr) under 2 ch, tr in t tr, 2 under ch, miss 3 dc, join, turn.

3. Ch 8, miss 2 tr, tr in tr, ch 8, miss 2 tr, join.

4. Ch 5, miss 6 dc, join, ch 6, dc under 8 ch, ch 5, tr in tr, ch 5, dc under 8 ch, ch 6, a t tr where 1st 8 ch of last row started, ch 3, miss 3 dc, join.

5. (Ch 7, tr under 5 ch) twice, ch 7, miss 3 dc, join.

6. Ch 4, miss 4 dc, join, 9 double trebles (d tr) under each 7 ch and 1 in each tr, miss 4 dc, join.

7. Ch 4, miss 4 dc, join, (ch 2, miss 2 d tr, d tr between next 2) 13 times, ch 2, miss 4 dc, join.

8. Two dc in space (sp), dc in d tr, 1 in sp, ch 10, turn, miss 1, dc in next, 7 tr in next 7 st, dc in next, then dc in same sp, dc in d tr, and repeat, making 7 petals in all, ending with 5 dc, join.

9. Ch 10, miss 12 dc, join, ch 3, dc in tip of petal, (ch 5, dc in tip of next petal) 6 times, ch 3, miss 12 dc, join.

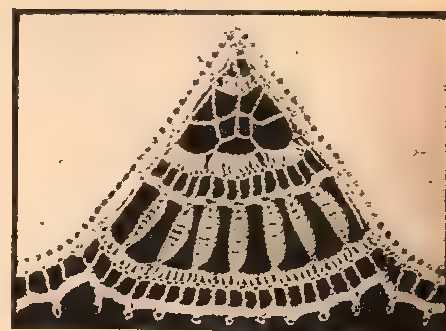
10. Ch 3, miss 3 dc, join, tr in each stitch (st) of last row, miss 3, join.

Fill in between all the scallops in this way. If preferred, the fan-

shaped motif may be made separately and whipped in place.

For the edge:

1. After completing the last fan, do not break thread but slip-stitch (sl st) over next 3 dc, then ch 5, -:- miss 2, 1 tr, ch 2, repeat from -:- around scallop, making 11 sp, the last tr in 3d dc from last row of fan, omit the 2 ch, miss 2 tr of fan, tr between next 2, ch 2, repeat around fan, making 19 sp, miss 2 tr at end of fan, make a tr in 3d dc of scallop, and repeat, joining to 3d of 5 ch at end of row.



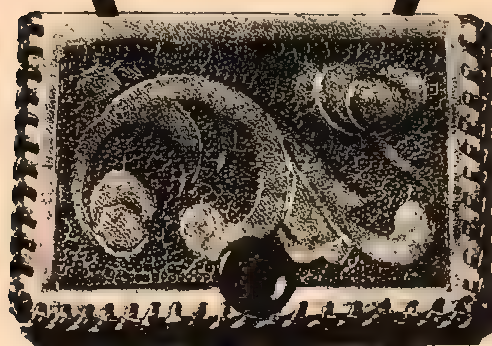
Detail of Pillow-Slip

2. (Two dc in sp and dc in tr) twice, ch 3, sc in last dc made, for picot (p); repeat, omitting the p between scallop and fan.

The same trim may be used for sheets, towels and scarf-ends, and it is a very simple matter to arrange a bedroom-set, carrying the fan motif throughout.

Tooled Leather a Fascinating Craft

by
CHRISTINE FERRY
and
MAREN THORESEN



Tooled leather is an art easily acquired by anyone; but, in common with all other crafts of needle, tool or brush, practice alone makes perfect, and expert workmanship is the result of experience. Even at the start, however, the worker in leather cannot fail to produce worthwhile results, and the cost of the few necessary tools is money well invested, for after making one article you will become so fascinated with leatherwork that you will want to continue and make many more.

Equipment: The necessary equipment includes:

1. A tool which resembles nothing so much as a nut-pick, which is pointed at one end and flattened at the other, used for outlining the design and embossing or raising the pattern in relief.

2. A tool something like a die, with a delicate design on one end, which is used to flatten the surface of the leather outside the design and produce a contrasting texture to it. With this tool is used a small

hammer.

3. An awl for punching holes along the edges of the article for the lacing-strips which join the sides of pockets, etc. and finishes other edges.

4. Snaps and a tool for applying them.

5. Glue for gumming the lining to the tooled leather cover.

6. Plastic wood for underlay.

Heavy calfskin or cowhide in the natural color is used for tooling, suede or lightweight leather for lining and leather lacing-strips, which can now be purchased in skeins ready for use, saving the worker much time. It was formerly necessary to cut these lacing-strips by hand.

Leather is sold by the square foot, a skin or hide being measured from tip to tip, and consequently in buying a skin one pays for more material than is actually available, exactly as when buying a fowl or a leg of lamb. In the one case you do not get the actual yardage, while in the other you are paying for bones as well as meat.

It is therefore quite as economical to have leather of the required size cut for you, for although it will necessarily be charged at a higher rate, you will pay only for what you use.

The leather should be carefully selected. It must not be too elastic and it must have a surface of fine texture which will take a high finish when polished - one of the beauties of leatherwork. Leather may be colored, but even if left in its natural state it ages to a most beautiful russet color with use, and the polish increases correspondingly, in the same way that it does upon leather boots.

A special wax preparation may be used, but the wax used for household purposes is a satisfactory polish, and even the friction produced by rubbing with the palm of the hand produces a nice finish, the natural oil in the skin having the same effect as the wax.

So much for equipment. The next thing before beginning work is to trim your fingernails down so that they do not extend beyond the fingertips, for the nails are quite as sharp as any tool, and they will leave undesirable indentations on the leather while you are working, which cannot be removed and add nothing to the beauty of the design.

Equip yourself also with a drawing or breadboard upon which to work.

Method: Dampen the upper or smooth side of the skin just enough to soften it - not enough to soak the leather. You will find it convenient to keep a cup of water and soft rag near by while you work.

Place the design accurately upon the leather, press it smoothly and fasten to the board, outside the leather, with pins or thumb-tacks, so that it will not slip while you are working. Do not pin through the leather.

Take modeling-tool (1) and go over the outlines of the design with the pointed end, pressing only a little, as if working with a pencil, in order not to cut the paper or the surface of the leather. Then remove the paper and go over the outlines of the design again with the same pointed end in order to deepen the impression. As you handle the leather you will soon discover why you have been cautioned to trim your nails.

With the leather still slightly damp - going over the surface again with the wet rag, if necessary, take the rounded (or flattened) end of the same tool and raise or emboss the design by pressing upward from the back inside the lines of the design. During this process the leather should be lightly yet firmly held on the board with the fingers of the left hand, top or pattern side uppermost, while the embossing is being done with the tool held in the right hand, being careful not to stretch the leather around the part which is being worked upon. Continue dampening as necessary.

The next step is to work around the outline of the design with the rounded end of the tool, flattening the edge on the outside. This serves to still further raise the pattern into relief against the background.

Now with the grounding tool (2) and hammer, work around the design, being careful not to hit the outlines, and then go over the background in the same way until all is covered. While doing this work, the tool is held in an upright position and given sharp blows with the hammer.

Next take out a little of the plastic wood on a piece of board, and using the rounded end of the modeling tool, fill in the hollows of the design on the back, to prevent possible flattening

when the article is in use. Be careful to keep the can covered, as the pulp dries and hardens very quickly.

Lining. Cut the lining the exact size of the outside piece of tooled leather and glue together on the edge all around, stretching the lining a little where the folds are to come, at the same time bending the outer leather and making sure that the edges are stuck together. Then put under a press and leave until quite dry.

If pockets are to be inserted, as in the case of a bag, they should be cut the same width as the lining, the upper edge turned and stitched, then the pocket-strip stitched to the lining at center, ends, and along the bottom.

Finishing the Edge. Using a ruler as a guide, mark a line one eighth inch in from the edge with the pointed end of the modeling tool, rounding the corners of the end which overlap.

Then with the awl punch tiny holes three-sixteenths of an inch apart along this line, doing the work on a board, and you are ready for the lacing.

Cut strips of the leather lacing in convenient lengths to handle, taper one end with the scissors, dip in glue, roll with the fingers to a sharp point and allow to harden. It is a good plan to "point" several lengths at a time, as then there will be a supply in readiness without having to stop and fix new ones while engaged in doing the edge.

While the edges may be merely whipped or overcast with the narrow lacing-leather, the knot-stitch finish used on the articles illustrated is much more decorative and is quite easy to do.

Overcasting can be done in the hand like ordinary sewing, but for the knot-stitch finish the leather must be held so that both hands will be available.

This is done by mounting the piece of lined and tooled leather, which has been prepared and marked along the edges as already described, between two pieces of thin board so that the edge of the leather extends a couple of inches beyond, and clamp all securely together, using the same sort of clamp as for the corners of rug-frames - usually to be found in the "five and ten."

Hold the leather, thus mounted, between the knees; with the leather edge uppermost, the tooled or top side of the leather on the right and the end, or point where you are to start work, away from you. This leaves the hands free and secures the leather in an easy position.

With the awl, open the end hole enough to insert the leather lacing and draw through from right to left, leaving an end merely long enough to lap over the edge. Put a little glue on this end to hold it in place, then draw the lacing through the same hole from right to left in the same manner as before, leaving a little loop over the edge. Take tip of lacing in the right hand and, holding it between thumb and finger so that the rough side is uppermost, pass it under the loop from right to left. Secure the stitch by tightening first the loop and then the end from the left side of edge. Draw the loop quite tightly, but be careful in drawing the end not to pull the knot out of line. Always remember to draw the lacing through the leather with the rough side uppermost; do not allow it to twist, and the smooth or shiny side will naturally fall on top in making the knot. By keeping the awl in the hand all the time, while doing this edge, you will save yourself the bother of continually laying it down and taking it up again, for the awl is used to punch each little hole. Do not open up the holes too much - only enough for the passage of the leather.

When making a bag or purse, the end which is to be turned up to form the pocket should be worked first. Then fold the strip into three equal parts, glue side edges of pocket together, put in press and let dry. To finish edge, hold so that the left-hand edge is uppermost and the outside or back of the bag to the right, then, starting at the lower corner, on the fold, work toward you around edges of pocket and flap.

To join a new lacing. Finish stitch, leaving end a few inches long. Draw new lacing through next hole, same as at start, leaving a tiny end. Take end of first lacing and draw through same hole under the new one from right to left, leaving loop. Take new lacing and draw through this loop, but before tightening the stitch take a drop of glue on the awl and fill between the two lacings at this point. Now draw the old lacing, at the same

Continued on following page

time holding on to the end of the new one with the right hand, and keeping it under the old one so that it does not show as the stitch is tightened. Finally, draw end of the new lacing snugly and the joining is complete. The end of the old thread can later be cut off close to the stitch.

If a little glue should get on the leather, it can readily be washed off when the article is finished. On suede, however, it must be washed off at once.

To fasten off when completing an article, work a second stitch into the last hole, run the end under the one preceding and fasten with a bit of glue.

The Snap-Fasteners: Snap-fasteners similar to those used on gloves, are an almost necessary accessory for closing, and need a special tool or appliance for attaching them. Both top and bottom of each clasp comes in two parts, one for the upper and the other for the under side of the material. Punch a hole in the leather flap, push top of under part through from the underside, place top on

right side, the large part of the tool over that, and hammer the two parts of the top of the clasp together. This may sound very involved - in reality it is an exceedingly easy process.

The bottom part of the fastener is secured in the same manner, the tool for this having a little hole which fits over the "nub" on the upper part of this section of the clasp. A few taps with the hammer will secure it in place at a point on the front of the bag or purse directly under the upper section which has already been attached to the flap.

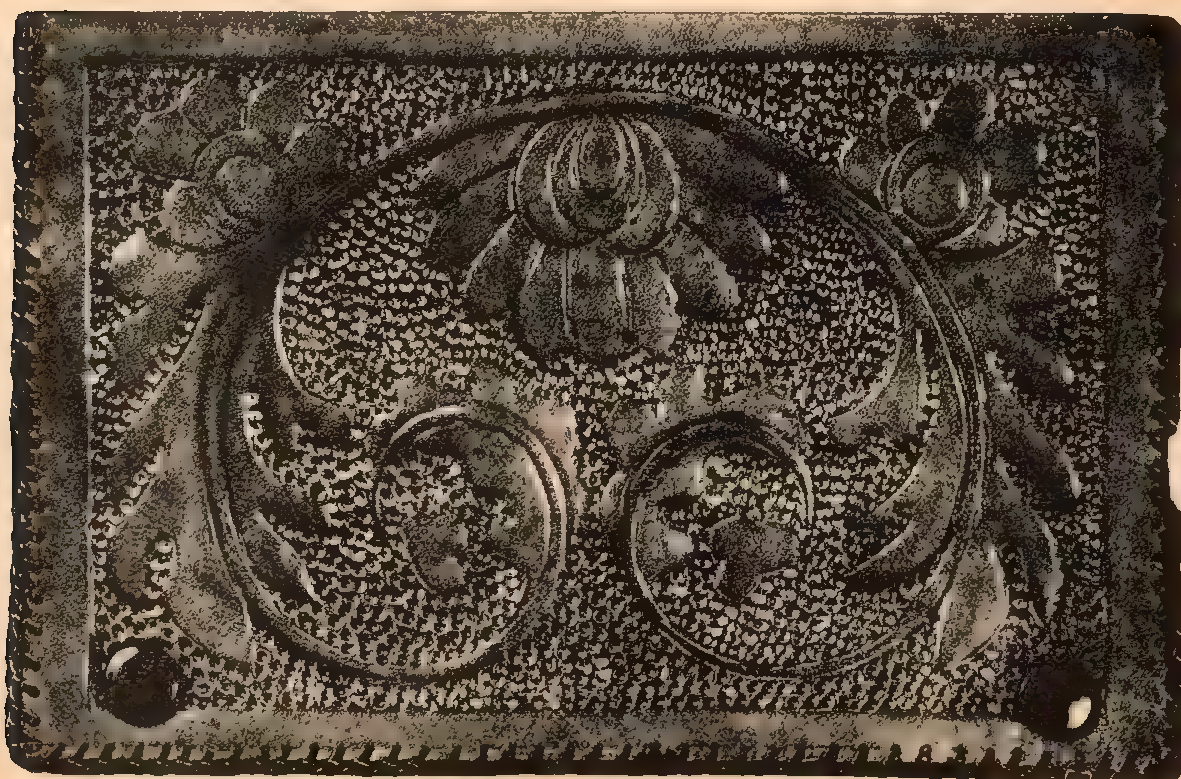
The Bag: For the bag you will need a piece of leather 8½ by 16½ inches. Place pattern on one end, leaving a half-inch margin. On the plain strip remaining, tool a frame or border of two parallel lines about three-eighths inch apart, leaving a margin of three-fourths inch between it and the front panel and one half inch on sides and end. Use ruler and pointed end of modeling-tool in making this border.

For lining, use suede or light-weight leather of same size. For pockets, cut a strip 4 by 8½ inches, turn and stitch one lengthwise edge to a depth of one half inch, then

stitch to lining so that the open edge comes about six inches from the edge of the decorated end of the bag.

Checkbook-Cover: Take strip of leather, 3 by 12 inches, place design about one half inch from one end. For pocket take a piece of lining-leather 3 by 7¾ inches, turn each end under about three-eighths inch and glue down. When dry place on lining so that it will come a little more than two inches from plain end and glue along the edges, making sure that edges are even. When dry, glue lining to leather, making sure to stretch lining well at folds, which should be planned to come five inches apart to accommodate a folding checkbook - "filler" of the regulation size. The first fold comes five inches from the decorated end and the second about two inches from the plain end which folds over the top of the pocket when the "filler" is inserted.

Small Purse: The little purse finishes 2½ by 3½ inches, and requires strips of leather and lining measuring 3½ by 7½ inches. It is made like the bag and the back is bordered with tooled lines in exactly the same manner.



Canvas Embroidery

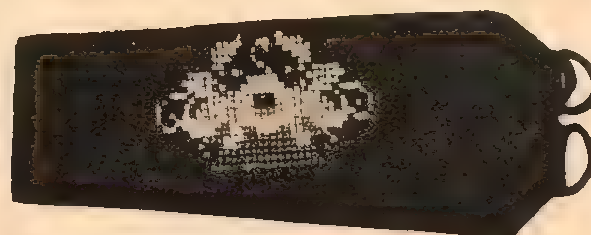
There is nothing new about canvas embroidery; it is really the oldtime Berlin work, masquerading in a fresh and lovely guise because of the marvelous variety of colors and texture provided by the yarn manufacturers of the present day. And Berlin work in its turn was the more modern title given to the opus pulvinarium of the ancients, which was well-known to the Egyptians and Phrygians. It was also called point de marque, since that stitch - our own friendly cross-stitch - seems to have been used to a greater extent than almost any other, especially for important pieces of work, the curtains of the tabernacle, for instance; and it owes yet another designation - "cushion style" - to the fact that it was mainly employed during the thirteenth and fourteenth centuries for kneeling-mats and cushions in churches. That it was not confined to these "baser uses," however, is clearly indicated by an ecclesiastical garment - a bishop's mantle or cope, to be exact - the border of which is worked in cross-stitch on canvas, precisely after the present-day fashion. This relic of antiquity, contained in the collection of a famous museum, dates from the early part of the thirteenth century and is in an excellent state of preservation. So we see that canvas-work - like so many other stitcheries that have come to us from bygone days, to be elaborated and employed in decorative ways probably undreamed-of in those earlier times - has an intensely interesting history, which is still in progress. Practically the same stitches are used as of old, with some additions or variations, and the combinations as to arrangement and coloring seem limitless. It is a very fascinating study, all the more so because the work is so rapidly accomplished, does not require too close attention, and may serve so many ornamental purposes.

Several of the stitches usually worked on plain material are here demonstrated on canvas, and one cannot fail to appreciate the beauty of perfect regularity which is obtained only when the thread of an evenly woven fabric is followed.

Continued on following page



The Bag That "Never Goes Begging"



CANVAS EMBROIDERY

Some general suggestions will prove helpful, especially to beginners: First, it is most important that yarn and canvas be of a harmonious size and quality; that is, a fine canvas necessitates using a fine yarn, while that to be used on heavier canvas must be correspondingly coarse. In any case, the stitches must fill the canvas smoothly, covering it entirely, but neither crowding nor overlapping. There is a very heavy, open-mesh canvas which is particularly suitable for rugs, automobile or carriage-ropes or similar articles, and on which the coarse rug-yarn is used in cross or Gobelin-stitch. For jackets, vests, long sport-coats and other things of like character, a soft, pliable canvas should be chosen, the foundation being covered with stitches of suitable yarn, worked not too closely. A stout, stiff canvas is excellent for bags, purses, footstool-covers, cushions, small rugs - any number of things. This same canvas was employed for each of the articles pictured here; it has sufficient body to hold its shape, is easy to work on, and while at first glance one may think it is not of square weave, it actually does measure perfectly square, and is very satisfactory. After a little experimenting it will be found not at all difficult to decide on just the canvas and yarn to give the best results for any purpose - merely bear in mind the suggestions offered.

The line-details show plainly the various stitches used on the three worked articles - some of them extremely simple yet effective; either piece, too, will prove a most desirable addition to the gift-box. For example, we have first a pair of curtain-straps or holdbacks which illustrate a delightful method of combining our familiar cross-stitch with a different background-stitch. The pretty design, in this instance an old-fashioned basket of flowers - always a favorite motif - is cross stitched in gay colors, and all the background is filled in with a deep, greenish-blue in basket-stitch or a variation of Gobelin- or tapestry-stitch, irregularly placed. Figure 2 shows both these stitches perfectly; the first row of the filling has one edge straight, the succeeding rows being worked as in the detail, taking each stitch over six threads of the

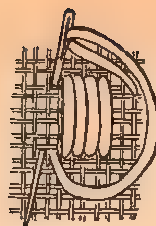


Figure 1. Stitch used on draw-bag

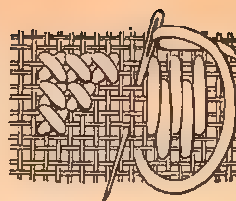


Figure 2. Stitch used on curtain-straps

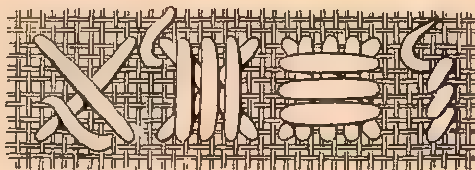


Figure 3. Small blocks on purse and filling between blocks

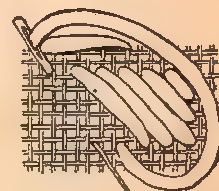


Figure 4. Band on purse

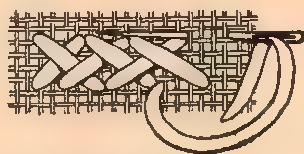


Figure 5. Catstitch above row of squares and on back of purse

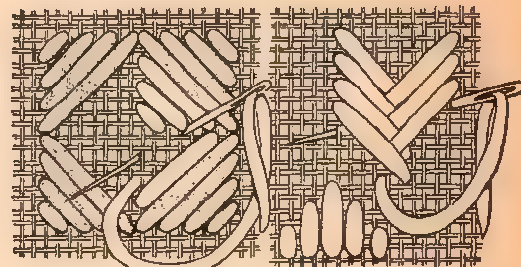


Figure 6. Large squares on purse

Figure 7. Fluting on purse and filling at top and bottom of fluting

canvas, and having all stitches meet those of the preceding row. The filling-in is quickly done and it is interesting to fit the background around the design in cross-stitch, care being exercised, of course, to keep the pattern true.

The chart given for the little flower basket (Figure 10) renders it very easy to work, and the design may be used in many ways; other colors, too, may be substituted for those suggested, although the combination shown is most pleasing. The basket is of blue, represented by a solid diamond in each space, the crosses - on the chart - are worked with light green, the circles with tangerine, the solid squares with dark green, the tiny double crosses with peach and, of course, the plain checks are filled in with the background, as directed. If intended for curtains of some particular color this must, of course, be taken into consideration, and the straps made

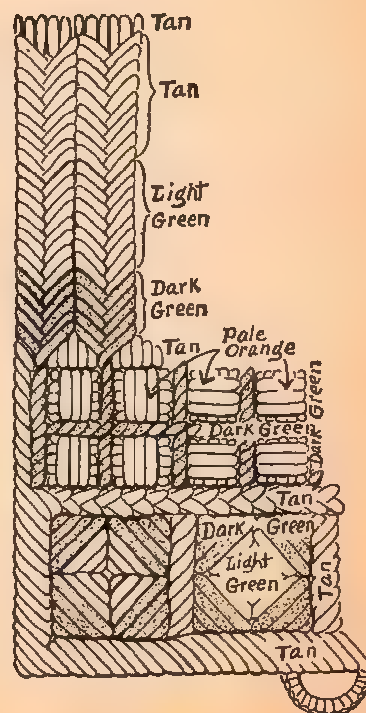


Figure 8. Diagram of stitches and colors on purse

to match or harmonize with them. Finished, these attractive accessories measure two and one-half by seventeen inches. The corners are turned in, making octagonal ends, each of which has a large buttonholed loop of the background yarn, and a lining of sateen in the same color is blindstitched to the back.

As we know, the saying that "a bag never goes begging" has passed into an axiom, and the pretty draw-bag illustrated will surely prove no exception. As a gift it will be welcomed and rejoiced over, and it is so easy to make and fascinating in the making that a half dozen can be added to one's gift-boxed and an extra one or two fashioned for personal use without a bit of trouble. Then, too, it affords opportunity for demonstrating the effect of that simple straight up and down stitch, taken as before over six threads of the canvas, but in direct line (Figure 1). The band across the bottom of the bag is worked with five colors in this stitch which, using the right size of yarn on the canvas suggested, covers perfectly and gives a smooth, lovely texture. A working-chart, such as is often used in cross-stitch embroidery, serves as a guide for placing the colors, only instead of making a cross to represent each square of the chart six of the vertical stitches are laid side by side. Figure 9 shows the design used for the band. But if it is wanted finer, simply take four stitches across four threads for each square or check of the chart.

Three repeats of the design (Figure 9) are used for one side of the band, which may be made in one piece with no seams at the bottom, in one strip extending around the bag, the ends joined, or in two pieces, carefully sewed together at the ends and lower edge. One may use any nice color-combination that is liked and a delightful opportunity is thereby afforded for the exercise of individual taste and originality; the arrangement suggested is very pleasing, however.

The center of each repeat is of deep violet, six stitches over six threads of canvas; this is surrounded by blue-green, represented by circles on the chart; smoky-lavender is used for the squares containing solid dots and dull, leep-green for those with crosses, while the plain spaces are filled with a gray, wood-brown. The

bag itself is of patterned fabric, soft green in color, lined with brown sateen, and having a lavender draw-cord; spaced stitches of the blue-green yarn are worked on each side of the casing.



Worked detail of the simple "up-and-down" stitch used on the bag

It will be readily seen that any cross-stitch design may be carried out in this manner and many beautiful articles made for personal as well as household use and ornament - such as trimmings for hats and dresses, pillows, chair-sets, hassocks, screens, and so on and on through a practically limitless list. Figure 11 shows a chart for footstool cover, which may also serve for an oblong pillow or other purpose. Worked over six threads, as directed, the design itself will measure twelve by seventeen inches; to make the cover larger, simply carry the plain background color around outside as needed to give the size desired. Much the same combination may be used for this as for the bag, adding perhaps deep red, orange, or any preferred color for the remaining symbol. It is an excellent and interesting plan to block out a portion of such designs, using water-paints; then when the coloring is as you like it, follow it with your needle.

The envelope purse, underarm bag or "pochette" continues to be as popular and serviceable as ever; and right here it is especially useful in demonstrating a goodly number of stitches which may be adapted to various other articles. The purse illustrated measures five and one half by twelve inches, folded. To make it, cut a piece of canvas fourteen by seventeen inches, and stitch all around the edge on the machine to prevent raveling. Using Germantown yarn in two shades of green, tan and pale orange, with a large-eyed needle, follow the diagram (Figure 8) for the flap. A good inch from the end work the row of twelve squares (Figure 6), leaving four threads of the canvas

between them; the four diagonal stitches forming the outer corners of each square are of deep green, those inside are light green, and the four between the squares are covered with slanting stitches of tan, which is used also for the single row of cat-stitch, (Figure 5) above the squares. Then come two rows of small blocks (Figure 3), twenty-four in each row, of pale orange, with two threads between, each way, which are later covered with little slanting stitches - the familiar tent-stitch - also shown by Figure 3, in deep green. Work the small blocks by the same detail, making the first group of four with the top threads vertical, the next four with the threads laid horizontally. This gives a pleasing variation.

The fluting (Figure 7), done in plaited-stitch above the blocks, consists of nine tan stitches, eight light green and five dark green; count up from the blocks the requisite number of threads, and work from the top of the fluting down, filling the tiny triangles at top and bottom with vertical stitches of tan, as seen in the lower part of Figure 7. Tan is used also for the diagonal stitches which cover six threads across the bottom of the flap, and which are carried up the sides to the fluting, squaring off the corners. The diagram shows the arrangement so perfectly that no difficulty will be experienced.

For the back of the purse and that portion which is covered by the flap, light green and tan are used, in bands of stitches shown by Figure 4 and Figure 5. Using light green, make a band of slanting stitches (Figure 4) next the fluting, then three rows of cat-stitch (Figure 5), and again the slanting row. With tan work six rows of cat-stitch, one diagonal or slanted row, giving these stitches the same direction, always, and six more rows of cat-stitch. Now repeat the first five rows, of green, to complete the back, work the same again for the lower part of the pocket, under the flap, do fifteen rows or cat-stitch, in tan, and finish with a narrower band of green, having one row of cat-stitch between the two diagonal rows, worked as before. When making several rows of cat-stitch, always work in the same direction, and begin each succeeding row directly above the

Continued on following page

first one; this insures a regular and very pleasing texture.

Having completed the embroidery, proceed as follows: Turn all the edges neatly, baste, fold and crease as the purse is to be made up. Cut the lining of silk - or whatever material is to be used - exactly the same size as the canvas, and two pieces of crinoline, one of them the size of the flap after turning the edges, the other size of the back; do not interline the portion which is under the flap. Slightly trim the crinoline so the pieces will be just a bit smaller than the outside, and attach to the canvas at the edges with loose stitches, baste the lining in place, keeping it a trifle shorter than the embroidered portion, turn the edges, baste to the outside and carefully whip together all around with sewing-silk; fold up the pocket evenly and join the sides with close, fine stitches. Finish the flap with two buttonholed loops of tan yarn (Figure 8), and attach two buttons or large beads to the lower edge of the pocket in corresponding positions, for fastening.

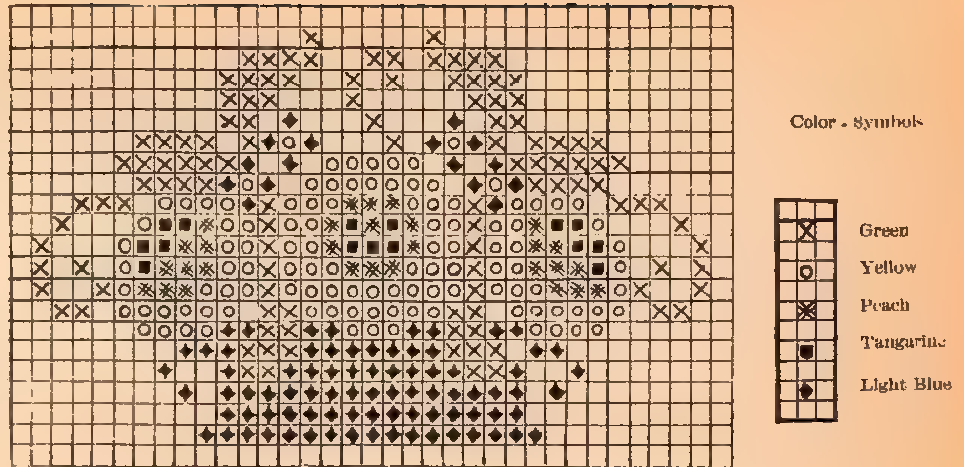


Figure 10. Chart for curtain-strap

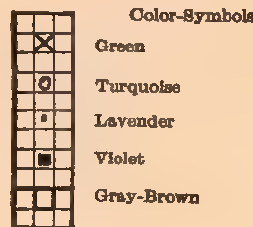


Figure 9. Chart for draw-bag

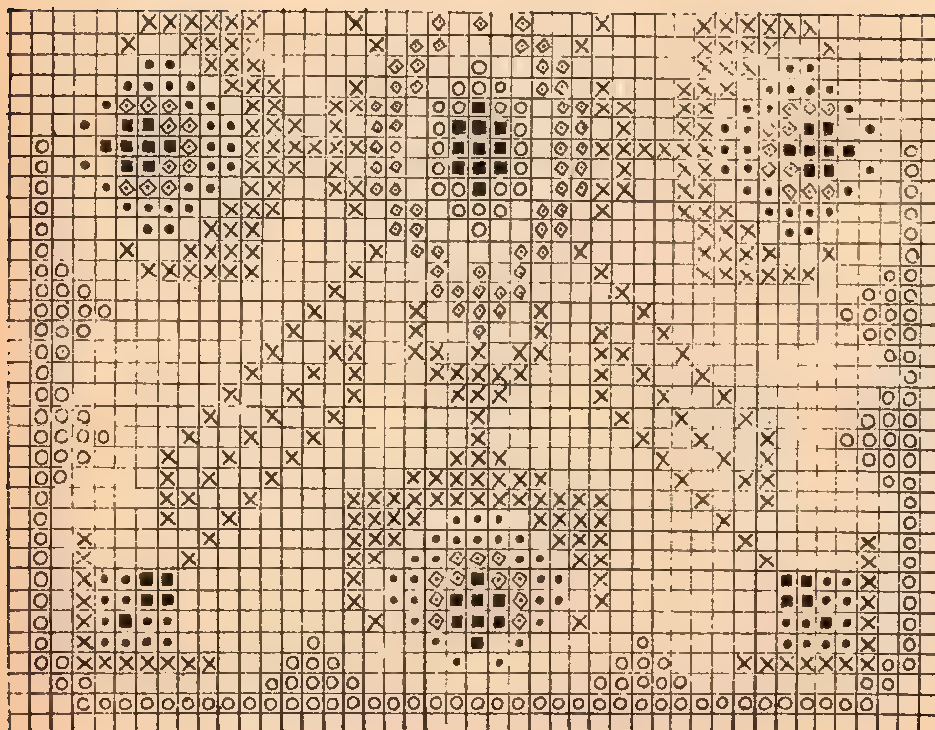
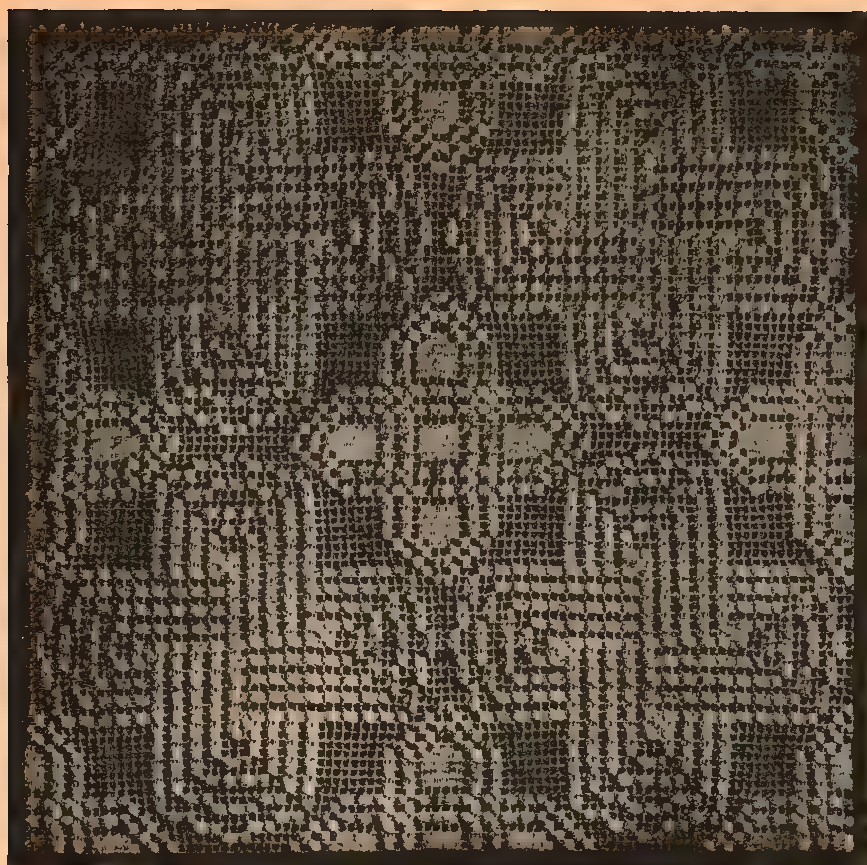


Figure 11. Chart for footstool-cover



Design for Bedspread in Fillet-Crochet and Knob-Stitch

FILET BEDSPREAD

Crochet cotton No.10, was used for the square, which is really four blocks crocheted together; it is not too large to handle easily and there is less joining of blocks than when they are made one fourth this size. For the entire width, begin with a chain of 273 stitches, for a single block make 138 stitches.

1. Miss 3, 6 tr in next 6 st, 1 sp of ch 2, miss 2, 1 tr, 1 knob st (made thus: 3 tr in next st, 3 in next, drop the st on needle, insert hook in top of 1st of 6 tr, pick up the dropped st and draw through, passing at the back, tr in next st). 1 sp, 1 knob, 1 sp, 16 tr (counting all), (1 sp, 1 knob) twice, 13 sp, (1 knob, 1 sp) twice, 16 tr, (1 sp, 1 knob) twice, 1 sp, -- 13 tr; work back from --. If making one small block, end with 6 tr.

2. Seven tr (ch 3 for 1st), 1 sp, 4 tr (1 in tr, 1 between tr and knob, 1 on other side of knob and 1 in tr), 1 sp, 4 tr, 1 sp, 13 tr, (1 sp, 1 knob) twice, (working each knob in sp of last row, and drawing the dropped st through in front instead of at back, so the knob will project on the right side), 6

sp, 1 knob, 4 tr, 1 knob, 6 sp, (1 knob, 1 sp) twice, 13 tr, (1 sp, 4 tr) twice, 1 sp, -- 13 tr; work back. If preferred, the thread may be broken at end of each odd row and joined again at beginning of row, in which case the knobs can be made in the same way throughout.

3. Three sp (ch 5 for 1st), 1 knob (in 2d and 3d of 4 tr, as in 1st row), 1 sp, 1 knob, 5 sp, 1 knob, -- 1 sp, 1 knob, 4 sp, 1 knob, 4 tr, 1 knob, 3 sp, 1 knob, 4 tr, 1 knob, 4 sp, 1 knob, 1 sp, 1 knob, 5 sp, 1 knob, 1 sp, 1 knob, -- 6 sp; work back.

4. Ch 3 for tr, (1 knob, 4 tr) 5 times. 1 knob, 1 sp, 1 knob, 2 sp, 1 knob, 4 tr, 1 knob, 9 sp, 1 knob, 4 tr, 1 knob, 2 sp, 1 knob, 1 sp, (1 knob, 4 tr) 5 times, -- 2 knobs; work back.

5. Like 3d to --, 2 sp, 1 knob, 5 sp, (1 knob, 4 tr) twice, 1 knob, 5 sp, 1 knob, 2 sp, 1 knob, 5 sp, 1 knob, 1 sp, 1 knob, -- 6 sp; work back.

6. Ch 3, (1 knob, 4 tr) 5 times, 1 knob, 3 sp, 4 tr, 2 sp, 1 knob, 4 tr, 1 knob, 5 sp, 1 knob, 4 tr, 1 knob, 2 sp, 4 tr, 3 sp, (1 knob, 4 tr) 5 times, -- 2 knobs, work back.

7. Three sp, 1 knob, 1 sp, 1 knob, 8 sp, 1 knob, 1 sp, 1 knob, 11 sp, 1 knob, 1 sp, 1 knob, 8 sp, 1 knob, 1 sp, 1 knob. -- 6 sp; work back.

8. Seven tr, (1 sp, 4 tr) twice, 8 sp, 4 tr, 1 sp, 4 tr, 2 sp, (1 knob, 4 tr) 3 times, 1 knob, 2 sp, 4 tr, 1 sp, 4 tr, 8 sp, (4 tr, 1 sp) twice, -- 13 tr; work back.

9. Seven tr, (1 sp, 1 knob) twice, 8 sp, (1 knob, 1 sp) twice, 1 knob, 7 sp, (1 knob, 1 sp) twice, 1 knob, 8 sp, (1 knob, 1 sp) twice, -- 13 tr; work back.

10. Seven tr, (1 sp, 4 tr) twice, 8 sp, (4 tr, 1 sp) twice, 4 tr, 2 sp, 1 knob, 4 tr, 1 knob, 2 sp, (4 tr, 1 sp) twice, 4 tr, 8 sp, (4 tr, 1 sp) twice, -- 13 tr; work back.

11. Seven tr, (1 sp, 1 knob) twice, 8 sp, (1 knob, 1 sp) 3 times, 1 knob, 3 sp, (1 knob, 1 sp) 3 times, 1 knob, 8 sp, (1 knob, 1 sp) twice, -- 13 tr; work back.

12. Four tr, (1 sp, 1 knob) twice, 9 sp, (4 tr, 1 sp) 3 times, 4 tr, 3 sp, (4 tr, 1 sp) 3 times, 4 tr, 9 sp, (1 knob, 1 sp) twice, -- 7 tr; work back.

13. (One sp, 1 knob) twice, 10 sp, (1 knob, 1 sp) 4 times, 1 knob, 4 tr, (1 knob, 1 sp) 3 times, 1 knob, 10 sp, (1 knob, 1 sp) twice; repeat (from beginning of row).

14. One knob, 1 sp, 1 knob, 11 sp, (4 tr, 1 sp) 3 times, 4 tr, 1 knob, (4 tr, 1 sp) 4 times, 4 tr, 11 sp, 1 knob, 1 sp, 1 knob; repeat.

15. One sp, 1 knob, 2 sp, (1 knob, 4 tr) 5 times, (1 knob, 1 sp) 4 times, (1 knob, 4 tr) 8 times, 1 knob, 2 sp, 1 knob, 1 sp; repeat (from beginning of row, always, unless otherwise directed).

16. One knob, 2 sp, 1 knob, 18 sp, (4 tr, 1 sp) 4 times, 4 tr, 10 sp, 1 knob, 2 sp, 1 knob; repeat.

17. Three sp, 4 tr, 2 sp, (1 knob, 4 tr) 4 times, (1 knob, 1 sp) 4 times, (1 knob, 4 tr) 8 times, 1 knob, 2 sp, 4 tr, 3 sp; repeat.

18. Three sp, 1 knob, 1 sp, 1 knob, 16 sp, (4 tr, 1 sp) 4 times, 4 tr, 8 sp, 1 knob, 1 sp, 1 knob, 3 sp; repeat.

19. Two sp, 1 knob, 2 sp, 4 tr, 2 sp, (1 knob, 4 tr) 3 times, (1 knob, 1 sp) 4 times, (1 knob, 4 tr) 7 times, 1 knob, 2 sp, 4 tr, 2 sp, 1 knob, 2 sp; repeat.

20. Two sp, 4 tr, 2 sp, 1 knob, 1 sp, 1 knob, -- 14 sp, (4 tr, 1 sp) 4 times, 4 tr, 6 sp, 1 knob, 1 sp, 1 knob, 2 sp, 4 tr, 2 sp; repeat.

21. Two sp, 1 knob, 1 sp, 1 knob, 2 sp, 4 tr, 2 sp, -- (1 knob, 4 tr) twice, (1 knob, 1 sp) 4 times, (1 knob, 4 tr) 6 times, 1 knob, 2 sp, 4 tr, 2 sp, 1 knob,

Continued on page 58

The Handkerchief

By HELENE



They say a lady is judged by her handkerchief - surely her collection should be the loveliest possible in this day when it is neither difficult nor costly to have a box of the brightest colors as well as the dainty white.

Handkerchiefs are not hard to make - the question is how and when you make them. If you are tired, or there is a lot of confusion, or the light is bad, the results may be poor. But, on the other hand if you are in good light and other conditions are favorable, you are bound to have success. The first one might not be perfect, but anything needs practise.

The colored handkerchief has been popular so long that most people should be quite expert in drawing threads as well as making the lovely roses - in fact, there is a whole garden variety of flowers that can adorn a handkerchief. The colored handkerchief is not a passing novelty - it is an essential in every well dressed woman's wardrobe, therefore, if you do not have a fair variety, plan on making some for the Christmas giving.

Linen squares of all varieties can be obtained; even the machine hemstitched handkerchiefs that are offered at quite fair prices in the

stores are splendid with little touches of handwork.

One needs a pair of sharp-pointed finger nail scissors, to dig down into the material for threads to be pulled only a short distance - a straight pair for cutting the material into perfect squares. The ruler is very essential and should be used always in the design work, and for squaring the material. Six-ply thread can be purchased in all lovely colors. A number twelve needle gives a worker the best result, for remember that the size of the rose is governed by the size of your needle. You can take the same thread and with a large needle make a big rose, where the small needle and the same thread will produce a small attractive rose.

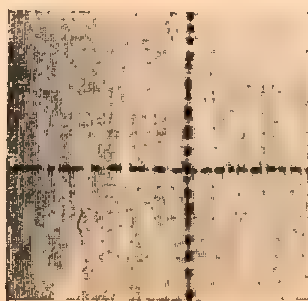


Figure 1. The Darning Weave

If you will crumple the linen you are working on, you will find that the threads come out much more readily. I think the best results can be obtained by only drawing one thread out at the start and tying your embroidery thread to one just next and pulling from the opposite end, drawing it carefully through. I would rather take ten minutes or more, for each thread drawn, then break it and tie it again and again and leave a space so wide that your embroidery thread cannot possibly fill it. I always say, if you have the misfortune of breaking the thread, don't pull the thread clear out, but tie onto the next thread and pull through - the finished work will be well worth the effort. If you don't care to weave it perfectly, make a darning weave as in Figure 1. Threads may be pulled at angles without leaving a large opening at the point, as in Figure 2.

Now about the roses - I have never seen a blue or lavender rose growing in anyone's garden, but I surely have seen them on handkerchiefs and I say that I don't think they compare to the natural pink or yellow rose - that nature itself has suggested. Contrasting shades can be used in drawing thread, dots and patches. Look deep into the rose; you see that nature has given it a yellow center. How the delicate yellow blends with the soft shades of pink. For the yellow rose I use a rust color dot, which brings out the shades of yellow; this is not according to nature, but adds much to the color scheme. The bullion stitch is used for the petals, making one at each side of the dot and one at the bottom of the deepest shade, another group of a little lighter shade at each side and bottom and then the lightest shade is grouped around first on each side and then at the bottom and again at each side and the bottom, making twelve groups of the bullion stitch. Some practise will be necessary to shape them attractively.



Figure 2. Drawing Threads at Angles



Figure 3. The Bullion-Stitch
Wrap Thread Around Point
of Needle Eighteen to
Twenty-five Times

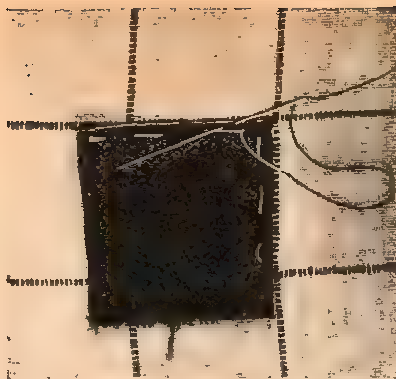


Figure 4. The Whipped-on Patch



Figure 5. The Hemstitched Patch

The bud is made with the bullion stitch, three in a row, the center being a deeper shade. A small effective rose is made by using the dot in the center and grouping four rolls of the bullion stitch - variety colored roses are permissible in this rose. The chrysanthemum is made of extra long rolls of the bullion stitch caught down in the center to give them a curve. The iris is two rolls of deep purple grouped close together and three of lighter purple or lavender below. A forget-me-not has a yellow dot in center with five French knots closely grouped around. Leaves are either lazy-daisy stitch or two rolls of the bullion stitch caught underneath to keep together.

Much can be added to a handkerchief by making a well-placed patch - black adds so much to the handkerchief, but be sure to shrink the patch first. Threads should be drawn in any material for patches in order to get it perfect. Where a patch is placed in corners surrounded by drawn threads, it can be whipped on, but where it is put on separately, threads should be drawn and the patch hemstitched on. A patch can sometimes be cut and basted the perfect size, but I always turn down two sides of the patch, catching well at the top corner, whip down the side and draw thread and cut, leaving enough to turn under, whip over the next corner and cut, whip up the last side. Designs can be

embroidered on patches first, but in this case, I draw my threads to fit my patch. See Figure 4.

Hemstitching adds so much to a handkerchief both in design and edge. When hemstitching a design in, be sure to use your ruler, for it can be spoiled by poor measuring.

Lace bouquets are so effective, and the basket is always popular; arrows and initials also lend attraction.

Beside using linen for making handkerchiefs, one can secure splendid results in pongee, colored and natural, French voile, lawn, cross-bar flaxon and gingham.

Last let me say that the size of a handkerchief is optional, but whatever you do, make it square.

Baby's Thumbless Mitts

BY MRS. J. C. CORSON



Thumbless Mitts

Materials required are one skein white Saxony yarn, three-fourths yard of wash-ribbon, and crochet-silk to match - either pink or blue - with a little green for cross-stitch. Commence at the tip of mitten with a chain of 8 stitches, turn.

1. Make a double in each of 7 stitches, 3 doubles in the end stitch, then work down other side of chain, widening with 3 doubles in end stitch, as before.

2,3,4,5. A double in each double always taking back loop of stitch to give the ribbed effect, and making 3 doubles in 2d of 3 doubles of last row, to widen.

6 to 20. A double in each double all around, without widening.

21. Chain 4, miss 1, a treble in next chain 1, repeat around, and join to 3d of 4 chain.

22. Chain 3, a treble under next 1 chain, keeping top loops on needle, a treble in next space, and draw wool through all 3 stitches at once; --

chain 2, a treble in same space and a treble in next, keeping top loops on needle, and working off together; repeat around, joining to top of 3 chain.

23. Same as 22d row, putting the trebles under 2 chain.

24. Chain 3, -- shell of 5 trebles in 1st space of 2 chain, fasten with a double in next; repeat, making 8 shells in all.

25. With the crochet-silk, make a double in each stitch.

On back of each mitt work a little cross-stitch pattern, thus: One cross-stitch of green, miss 2 doubles, 1 green, next row, 2 blue (or pink) between the 2 green; next 2 blue over the 2 of last row, and 1 green each side; next, 1 green over 2d blue; next, 1 green to left of the stitch in last row.

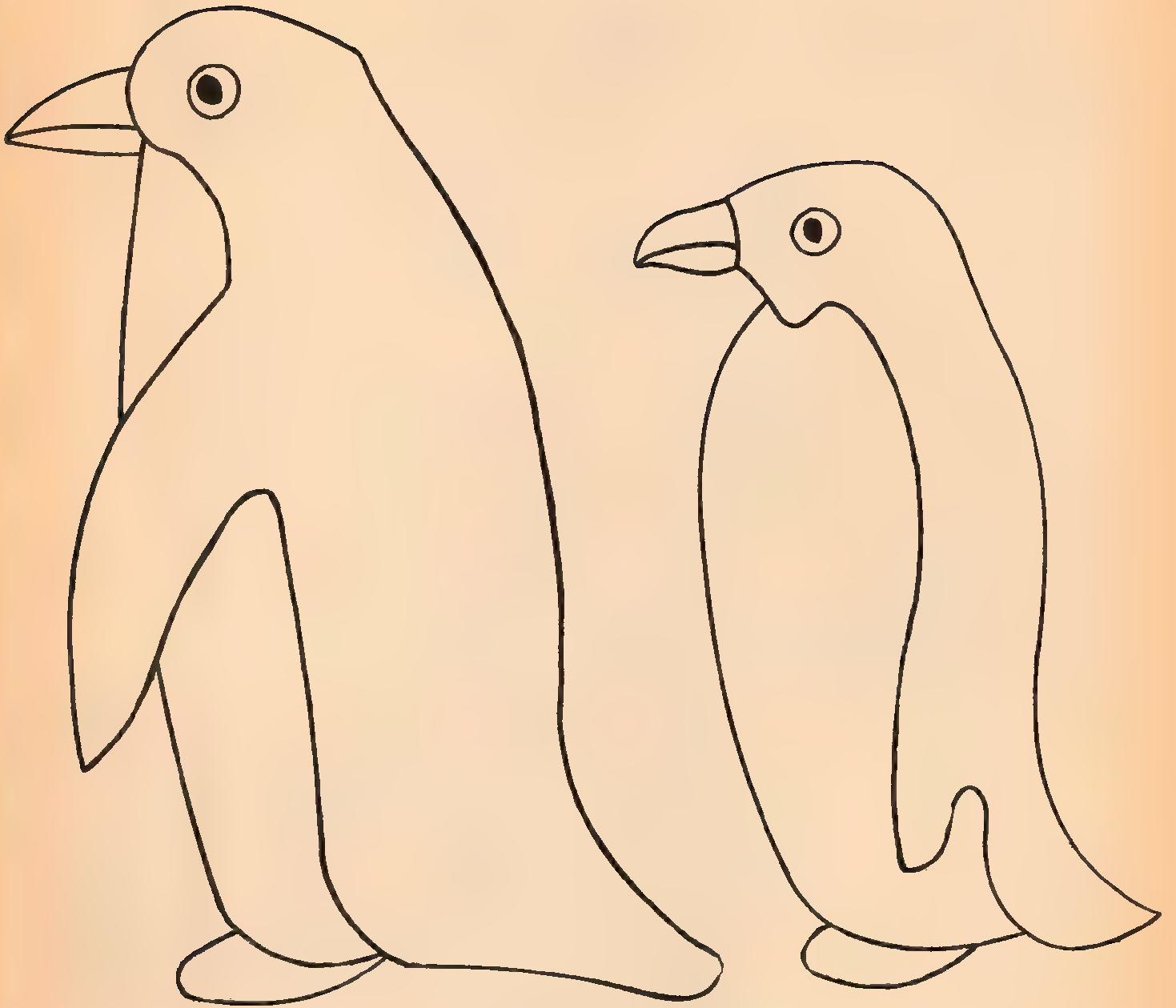
Join the mitts with a cord made of 175 chain-stitches, and run No.2 wash ribbon in and out the spaces at wrist.



PENGUIN PILLOW

Penguins are familiar and a bit beloved by all. So we have done a pair-in applique to ornament the top of a small cushion. First the black flappers are applied, then the white shirt front and the bill and then the tailed dress coat, all the patches being neatly felled down over one another.

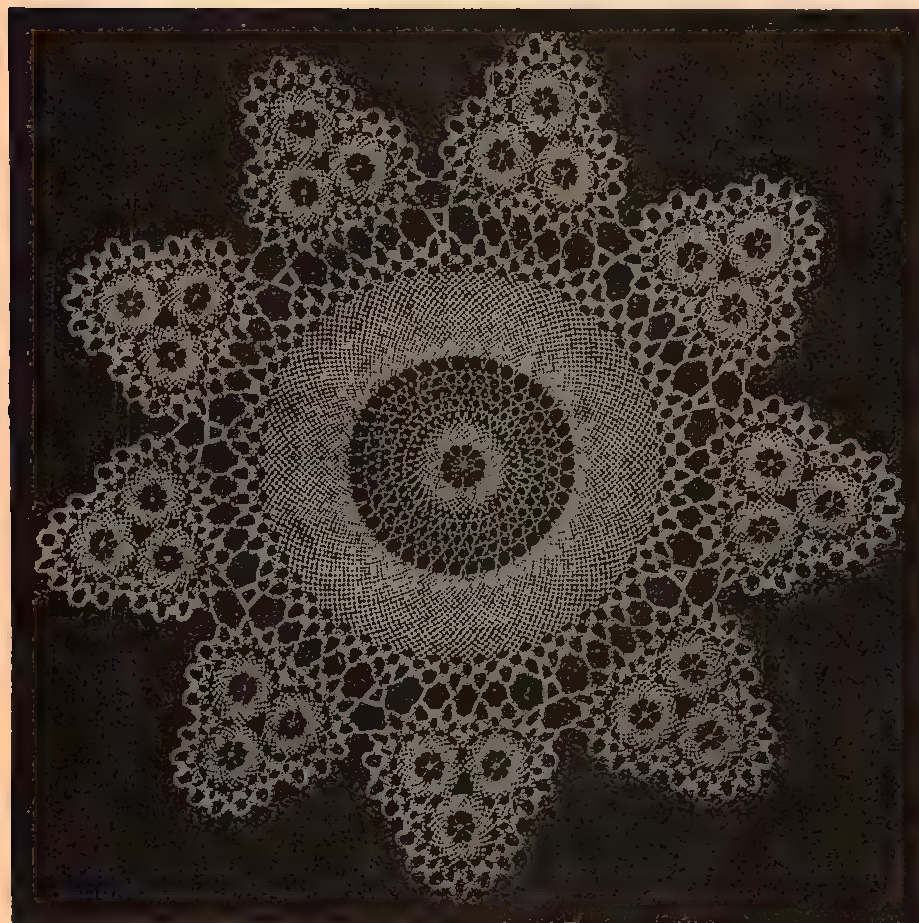
The only decorative stitchery on this design is a short black line in tiny backstitches lengthwise the center of the bill and an eye ringed and centered with pale yellow. The edge is finished with white rickrack braid set between front and back.



Crocheted Centerpiece and Buffet - Set

Imitation Armenian Lace

By MARIE HAASE



A Handsome Centerpiece

While the method of making this very attractive lace is much the same in a general way the variations as to design and arrangement are almost limitless. The little chain loops, fastened with doubles, which represent so perfectly the netted loops of the real Armenian lace, are invariably a feature, and when the worker has become accustomed to making them quickly and well, she will find no difficulty and a great deal of pleasure in developing motifs and combinations.

A particularly effective example of this is afforded by the large all lace centerpiece illustrated, with the matching buffet set of three pieces in the same design. Worked with No.40 crochet cotton, the centerpiece measures thirty-six

inches in diameter, the larger oval of the set is about thirteen by twenty-four inches, and the small ovals are nine by eleven inches. No.60 crochet cotton will give a centerpiece about twenty-eight inches across, and the other pieces will be proportionately smaller.

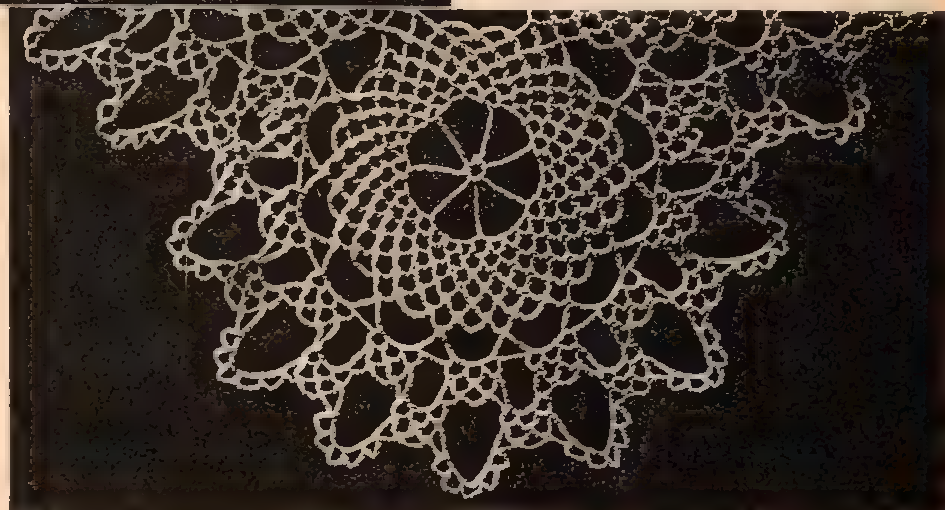
For the centerpiece: Ch 8, join to form a ring.

1. Ch 11, (d tr in ring, ch 6) 9 times, join to 5th of 11 ch.

2. Sl st to center of ch, ch 16, (q tr - over 4 times - at center of next ch, ch 9) 9 times, join to 7th of 16 ch.

3. Ch 4, d c over 9 ch; repeat around, making 3 of these little loops over each ch and 1 over each q tr of preceding row, 40 loops in all.

4. Loops of 4 ch, each fastened with 1 d c in loop of preceding row. As has been previously stated in directions for this work, each row may be joined or the loops may be worked around and around, care being taken to have the proper number in each row. If joined, either fasten the last loop in the place where the 1st loop started, then sl st to top of 1st loop, or - for the last loop - ch 2, a tr in place where 1st started, working off



Close-up of Loop-Medallions and Motif

CROCHETED CENTERPIECE

last 3 st together, which will bring you to the top of loop without having to sl st.

5,6,7,8. Loops of 4 ch, fastened with 2 d c in loops of preceding row.

9,10. Loops of 5 ch, fastened as before (always with 2 d c unless otherwise stated); 8 rows of loops in all.

11,12. Chain 11, 2 d c in next loop; repeat.

13. Sl st to 4th of 11 ch, ch 9, miss 3 st, fasten with d c in next, ch 3, d c in 4th st of next loop; repeat, joining last 3 ch where 1st 9 ch began.

14. Beginning as usual, make 2 dc at top of the outstanding loop of 9 ch, ch 11; repeat, join.

15. Same as 13th row, with 4 ch between loops instead of 3 ch.

16. Two d c in top of outstanding loop, ch 13; repeat.

17. Sl st to 5th of 13 ch, ch 10, miss 3, d c in next, ch 5, d c in 5th of next 13 ch; repeat.

18. Like 16th row.

19. Same as 17th, with 6 ch between loops.

20. Two d c in outstanding loop, ch 20; repeat. It will be seen that the work is so very similar that detailed directions are not necessary for each row.

21. Sl st to 6th of 20 ch, (ch 4, miss 2, d c in next) 3 times, ch 4, d c in 6th st of next loop; repeat.

22,23. Same as 4th row.

24 to 40. Same as 5th row.

41 to 48. Same as 9th row. There should be 20 rows of 4 ch loops and 8 rows of 5 ch loops, in all.

49. Make 1 small loop (of 5 ch fastened with 2 dc), ch 13, miss 1 loop, 2 dc in next; repeat.

50. Two d c in small loop, ch 3, a group of 3 small loops over the large loop (ch 5, for 1st, ch 4 for 2d and ch 5 for 3d, all fastened with 1 d c), ch 3; repeat from beginning of row.

51. Two small loops of 5 ch over the small loops (fastening always with 2 d c, unless otherwise stated), ch 13; repeat.

52. One small loop of 4 ch over the 2 small loops, ch 2, a group of 3 small loops over the large loop (as in 50th row), ch 2; repeat.

53. Same as 51st row, with large loops of 17 ch instead of 13 ch.

54. Same as 52d, but with 5 loops of 5 ch each, instead of the group of 3, over the large loop.

This completes the center, which may be used without the border of

triangular motifs. If a smaller centerpiece is desired. These motifs are worked separately, and are joined to the center while the last row of loops is being made. Ch 7, join to form a ring.

1. Ch 16, (a q tr in ring ch 9) 6 times, join to 7th of 16 ch.

2. Same as 3d row of center, making 2 loops over the last ch, 27 loops in all.

3,4,5. Same as 4th, 5th and 6th rows of center.

6,7. Same as 9th and 10th rows. Fasten off securely.

Make two more of these small medallions, joining them, by 2 consecutive loops, to preceding medallion when working the last row, thus: Ch 2, fasten with 1 d c in loop of other medallion, ch 2, 2 d c in loop of medallion on which you are working, join to next loop in same way. When the joining is completed, there should be 21 loops on the outside of each of the medallions.

For the border:

1. Miss 1 loop from joining of medallions, fasten with 2 d c in next, (ch 13, miss 1 loop, 2 d c in next) 9 times, ch 5, 2 d c in 2d free loop of next medallion; repeat around; for the last 5 ch between medallions, ch 2, tr in loop where row started, or join the row as usual and sl st to 4th of 13 ch.

2. Three small loops, each fastened with 1 d c, over large loop, ch 4, repeat around medallion, ch 4, d c over 5 ch between medallions, ch 4; repeat all around.

3. Same as 51st row of center, save that the 13 ch is omitted between the last 2 loops of one medallion and the 1st 2 loops of next, thus drawing the groups together.

4. Same as 52nd row of center, only between medallions, after making 1 small loop over the 2 small loops of preceding row, work 2 d c in 1st loop of next medallion, drawing the groups together, and continue.

5,6. Same as 53d and 54th rows of center, joining the loops between medallions as before. This completes one motif.

Join the border motifs to the center and to each other when working the 6th row. Having worked 5 small loops over 5 of the large loops of 1st medallion, counting from the joining, make 2 loops over the next, as usual, then chain 10, fasten in 3d of 5 small loops of 54th row of center, turn, work 8 d c over this chain, leaving last 2 ch free, ch 2, to complete the 3d small loop of motif, make the remaining 2 loops of the 5 as usual and continue with the work until you reach the 3d loop of next group of 5; join this to 3d loop of next group of center in the regular way, making a ch of 2 st, a double in 3d st of loop of center, complete the loop and work the remaining 2, join the 3d of next group to center in the same way, and the next by means of 10 ch, as at first, and complete row. To join the next motif, work 5 small loops over 3 large loops of 1st medallion, join next group with 10 chain, as

Continued on page 51



Smaller Doilies of Buffel-Set



Larger Doily of Buffel-Set

? " ? " ? " ? " Query & Quote "

In your February and March, 1973 issue on pages 56, 57 and 58 you printed some beautiful crocheted baby bonnets. I'd like to make one of them, the No.2 "Another Variety of Rose" by Mrs. C. A. Hickey, but the problem is that I don't know how to make a "roll-stitch". Could you please explain to me how it is done?
Mrs. S. Dailey

According to a 1929 publication, "Roll-stitch consists merely of a row or coil of 'overs', the number depending on the length of the stitch. Wind the thread around the needle as many times as called for by the directions, insert hook in work, thread over and draw through, over and draw carefully through the coil, again and draw through the stitch on needle. Completed, the roll should be straight and even, with a thread its own length on the left side, this falls back of the roll-stitches and is not noticeable. A crochet-needle tapering to the hook should be used, and it is well to hold the roll firmly between thumb and forefinger of the left hand, in order to prevent 'bunching' as the hook is worked through by the right. The stitch is not difficult, but requires a little practice. Try using first a rather coarse, hard-twisted cotton; then, as you become accustomed to it, any thread desired may be substituted with every assurance of success. There are several names for the stitch - worm-stitch, bullion-stitch, rice-stitch, and so on; once learned it may be combined with other stitches very effectively."

We hope this helps, and that your baby bonnet turns out well.

Enclosed is my check for a year's subscription to "Olde Time Needlework". This before I pay my bills! I have just bought No. 1 Vol. I at my favorite market, so please begin with No. II.

In case you can spare the time to read the ramblings of an old lady, I went to that magazine rack to get a copy of a popular national magazine, and there was this magazine with the Helen Grant sampler! Of course I recognized it. And when I leafed through, well, I know almost

every contributor's name, and most of the designers! Even a Mary Card.

These are from a magazine I loved, many years ago, and moving to follow my husband's work, have long since lost the files I tried to keep. I have a number of completed pieces among my linens, and a few clippings of patterns I managed to save. There has never been anything since to equal that old magazine. You have them! Mary Card's crochet items were my great love. There was a wildrose and pigeon teacloth among others. Cutwork...lovely cutwork.

Put me down as one of your charter members and let's have many of the designs for us who are quite expert. The world is littered with simple designs, but try to find the others, until now!

Add - only a few weeks ago I spent almost the whole afternoon regretting those lost patterns! Do you perhaps have a list of Mary Card's filet patterns, to be sold to people who hate to wait? And Olive Ashcroft's lovely roses.

Mrs. G.S. Hudelson

A letter like yours is better than orchids, or a bouquet of roses. We just knew there must be people like you out there who would love to have these wonderful old patterns. We'll try to find your wildrose and pigeon teacloth if possible. We have numerous beautiful cutwork designs on file, but unfortunately the actual patterns are scarce as hen's teeth. We are hoping that some of our readers will have saved some, and that they will send them to us for publication. We do not have patterns to sell, at the present time.

Yesterday I picked up a copy of Olde Time Needlework Patterns and Designs from the stand at our local store. It looked quite interesting and useful, but I discovered great treasure of information upon delving into it further!

Therefore I am enclosing a check for a charter subscription of your magazine. And three cheers for such a marvelous idea!

I have just begun an interest in

crochet, and thanks to my grandmother, I have one hardcover book (1945) and many pamphlets she purchased, covering many facets of crocheting: doilies, chair coverings, gifts, tablecloths, bedspreads, filet work, etc. Responding to your editorial comments, if you might be interested, let me know and I can elaborate them for your screening.
Rosemary Kostansek

Indeed we are interested. The only way we can possibly hope to ferret out all of the wanted patterns and designs is by asking our readers to cooperate in our quest. It will be helpful to know if there are specific patterns which readers would like to see published. We'll note them in print, and anyone who can fill a request is asked to help if she can. We prefer that you do not send patterns which must be returned, as we must sometimes hold them for a long period of time before they can be published, and we would not want to be responsible for the loss of something you treasure highly. If you know where a requested pattern can be found, just telling us the name of the publication, and the date, will be helpful. In some cases, photocopies can be used, although we cannot reproduce pictures taken from photocopies. In the case of quilts, a sample block of an old design could be mailed, and a pattern taken from it for readers to try.

I found your first issue to be a valuable and fascinating record of old patterns and skills which might otherwise be lost. Also, I have a few questions and comments in which you may be interested.

1. On page 58 of your February-March issue, bonnet pattern 2 calls for a "roll-stitch". I have never heard of this stitch in crocheting before, and was unable to find it in any of my books. I would appreciate it very much if you could tell me how to do this stitch.

2. Would it be possible to give an approximate date for each pattern? I think this would be of interest to many people, especially those, like myself, who have only been doing needlework a few years.

3. I know that in English crocheting instructions, "double crochet" is American single crochet, "treble crochet" is double crochet, etc. It seemed to me that some of your patterns were using the English system

? " ? " ? " ? "Query & Quote"

of nomenclature, while others followed the American system. It would be very helpful if you could give, for each pattern, which system was being used.

Ann Jackson

This is the kind of constructive criticism we really appreciate. To answer the questions in order: apparently more than one reader was mystified by the "roll-stitch", which is described elsewhere in this column. We think that dating the patterns is a good idea, and while it will not be possible in all cases, we agree that it would be helpful. As for the crochet instructions, in our first issue, the February-March, 1973, on page 51 we printed "Directions for Stitches in Crochet". These were taken from the same source as many of the patterns in that issue. No English sources were used in that issue, although it is possible that in earlier times, the English names for stitches may have been more widely used. Standardization is one of the boons of the present time. Just look at any old recipe and you'll see what I mean.

I am particularly looking for directions for making "Guipure" lace. If you don't already have plans to show this type lace, will you look into the matter to see if someone, someplace has these directions and designs?

Juanita Badgett

We will certainly make an effort to find these instructions and publish them in a later issue.

I have just been reading *Olde Time Needlework Patterns and Designs* magazine, and think it's just wonderful. Beautiful old lace crochet that my grandmother used to make! I'm glad you're bringing them all back.

One question I would like to ask: on page 2-3 of the February-March issue you have a sampler in cross-stitch for a young girl's room. I would love to make this but there is no address to send for the pattern.

Brenda Kozitsky

We do not have stamped designs

for sale. The method for copying the graphed pattern given in the magazine is explained in the article. Read it through carefully. Remember that one little square on the design equals one cross stitch. Although the design on page 2 is larger, it did not reproduce as clearly as we had hoped, and the one on the cover is easier to follow because it is in color. The graph is marked off in inch squares, with eight of the tiny squares (representing stitches) to the inch. Thus the sampler would measure $23\frac{1}{2}$ " by $18\frac{1}{2}$ " but you can, of course, make it any size you wish. You may find it helpful to use a magnifying glass in following the graph.

I was happy to discover the magazine, but since my main interest is in quilts, I am hoping you will devote more space to them in the future if this is possible. I would like to get hold of some of the real old designs.

Betty Winkler

Surely there will be quilt enthusiasts among our readers who will be more than happy to let us print some patterns from their collections. We'd especially like to be able to photograph actual made-up blocks.

In an old trunk which belonged to my great-aunt, I found some parts for an old china doll. I have a head, hands, and feet, but there is no body, and I don't know how to go about making one. I'd like it to be authentic. Do you suppose anybody would have a pattern for the cloth body to go with a china doll? Also, maybe you could print some pictures of old costumes, so I could get an idea of how to dress her if I ever get her made up.

Della Marchese

We'll be showing some old costumes from time to time. Will one of our dollers tell us a good place to find patterns for china doll bodies, or, better still, send in one that we can print?

What a joy to find that someone is

trying to keep alive some of the handicrafts and handwork of our ancestors - grandmothers and great-grandmothers!

I am on the far side of retirement and will look forward to your new publication. I will be especially interested in any Macrame, quilting and patchwork articles. Especially anything about Macrame from 1915 to the turn of the century.

I am very desirous of obtaining a small book on Macrame published in 1913 by the Priscilla Publishing Company, formerly of Boston, Mass., and the book edited by Belle Robinson. This is undoubtedly the same company that published "The Modern Priscilla" magazine which my mother got for many years.

Much success in your venture!

Mary E. Kalkhoven

We hope that among our readers, someone will have the book Mrs. Kalkhoven is seeking, or at least be able to direct her to a source. By helping each other in this way, all of us who love the old needlework can make a real contribution toward saving it from oblivion.

For several years we have seen (at the county fair) crocheted tablecloths and runners with cherub figures in the pattern. We have written several pattern companies in an effort to obtain such patterns, but without success. If you discover any will you please notify of your source.

H.E.H.

We'll be on the lookout for cherub designs, and will print one if it turns up. Watch future issues.

I am glad to give my way of making the round bead chains, which I think very simple and easy: Use a bead-needle No.12, No.2 seed-beads of any desired color, and No.90 linen thread. Thread the needle and make a knot at end of thread; pick up eight beads with needle, insert needle in the first bead that you picked up, and draw through, forming a ring of eight beads. Now pick up one bead on needle, miss one bead of the ring, put needle through next, and repeat, working around until the chain is of required length. The last round may be joined to first, or the ends may be finished with tassels of beads, as liked.

S.M., Oregon

An Old Time Favorite

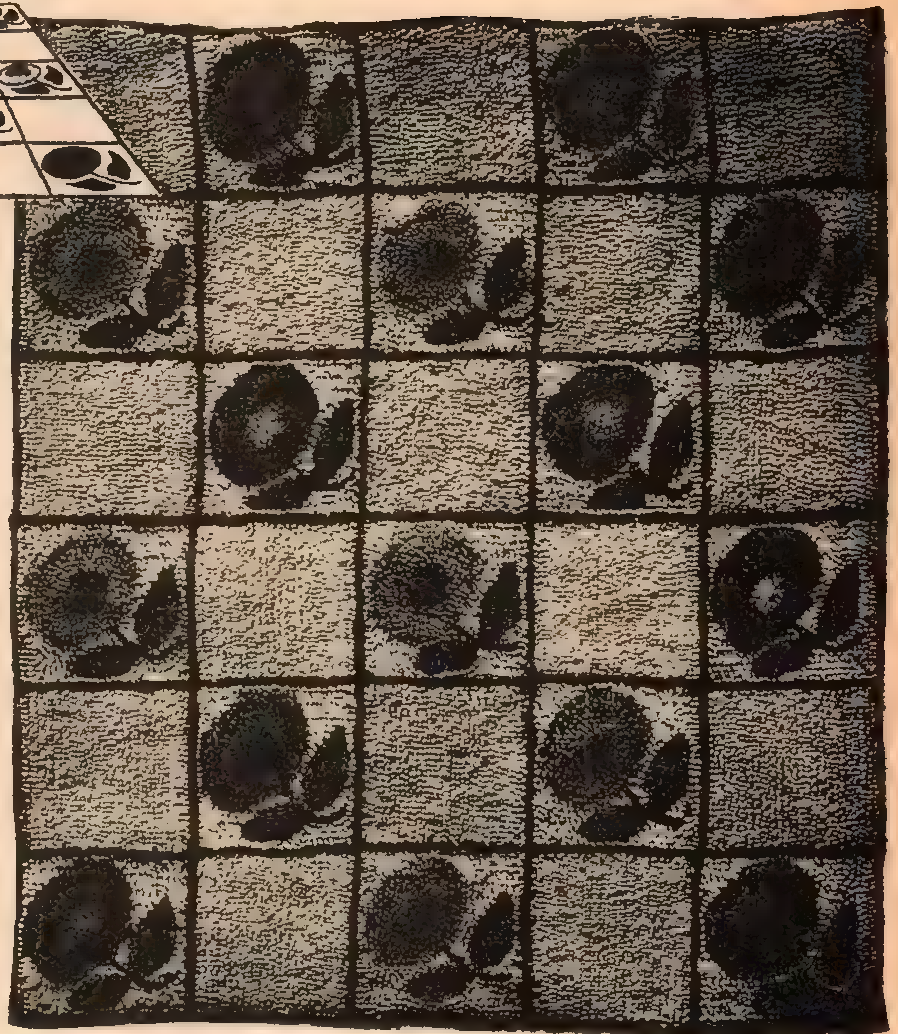


"Hooking" is an oldtime craft that has been modernized. The women of long ago to whom the hooked rug represented, as a cardinal virtue, the salvage of now otherwise useless material, would scarcely recognize it. To them it spelled thrift, the creation of something from nothing, and incidentally an addition to the household ensemble of floor coverings, durable, and more or less pleasing to the eye. To us, although we delight in the prim, quaint designs featured by many of the old rugs which have arrived at the "antique" stage, beauty is the chief requisite. We want to make something worthwhile, that will be in line for heirloom distinction in years to come; and first of all we want it to be good looking.

A rug that will satisfy every requirement is pictured. For the groundwork a warm sand color was chosen, and the marking of the squares - each five and a half inches across - is done with two shades of brown. The formal posies are exactly alike in size and form, differing only in the coloring, and the leaves and stems, also identical in shape, are worked entirely in one shade of blue-green. In placing the flowers no set arrangement is followed, although the color combinations do not vary. For the first row, from left to right, we have deep rose, with dark brown center, dark blue with tan center, and again a flower like the first; in the second row is one of lavender, with dark

brown at center, green with orange center, and blue; the first and third flowers of next row are orange, and the second golden brown, each with the dark brown center; the fourth row has rose for the first and last, and medium brown, with a center of golden brown, for the second, and for the last row we have again the green flower, then tan and lavender. It will be seen that such a rug will serve admirably to utilize odds and

ends of material which, in these times of much "hooking" are sure to accumulate, and a little study will suggest the most harmonious arrangement. This special type of design, too, is readily adaptable to many purposes. For example, having one motif, it may be repeated for a rug of any desired size. The one illustrated, when finished, measures practically twenty-eight by thirty-three inches, but may be made as



much longer or wider as desired by adding rows of squares as suggested. At least one enterprising homemaker is contemplating the creation of a rug for the center of her living room - which, should she bring it to completion, will assuredly rival any oriental production in beauty and value.

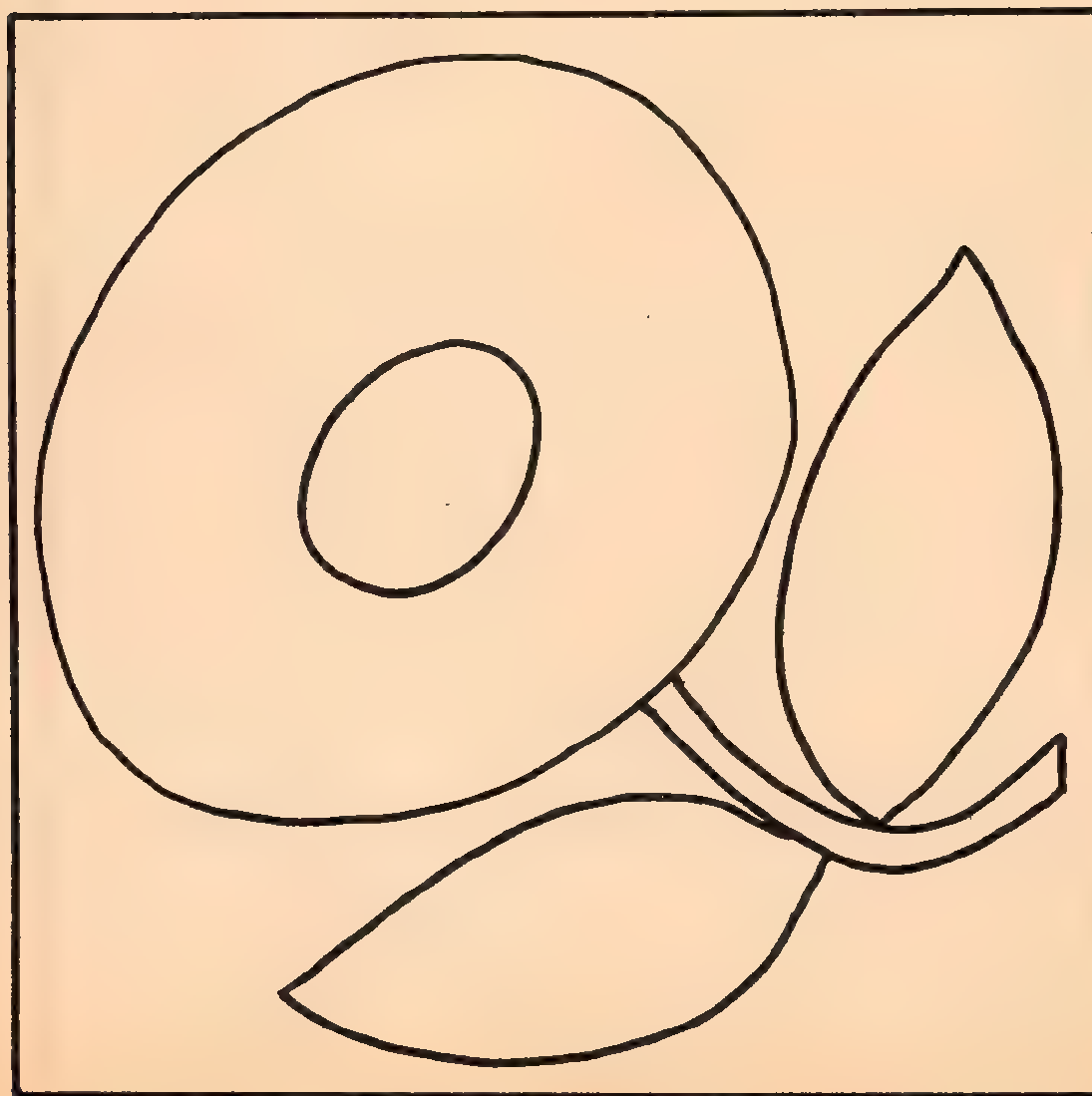
For those whose time is more limited than that of even the makers of small rugs, but who enjoy trying a canny hand at this craft of the olden time, there comes a delightful variation of the original theme in the form of small upholsteries or covers for footstools, benches, hassocks and the hundred and one bits of furnishing which make for home comfort, or which may serve as chair-seats, porch-mats, or cushion, and so on indefinitely. As a square

stool top what could be more charming than a "nine-patch," with a flower in each corner and in the center, or an oblong cover for bench or foot-rest, of two or three rows, two or three squares in width, according to the size of the piece to be covered? There may be a flower in each division, if liked, and the coloring diversified as one's own fancy dictates. Indeed, the versatility of this simple, attractive design will be understood and appreciated by all devotees of the art of hooking.

And here we have genuine "rugette" - as these diminutives of the hooked rug may be called - presenting that universally favored motif, the flower basket. Practically fifteen inches square, when completed, this makes a lovely chair seat or hassock cover, or will serve

any requirement of this character. The groundwork is a soft tan or sand color, and the basket itself of pink with base and top and ribs of brown. Pink is used for the flower at right, which has a center of dark blue; and this, as well as the larger pink blossom at upper left, will be rendered more distinctive if outlined with a darker shade of pink or rose. The center of the upper flower is dark green, and there is a spot of red at each side; the five petaled flower just above the basket has a center of red and petals the color of the background, all outlined with brown, flanked on the left by masses of lavender, on the right by dark blue; and the clusters of posies at upper right and lower left are in dark and light blue, each with a center of orange. Two shades of green are

Continued on following page



used for the leaves, dark with a veining of light for those drooping over the edge of the basket, and light veined with dark for the one at each side, that at the left being tipped with dark to suggest the curl of the leaf; above is also a light green leaf, veined with dark, that at left of this is entirely dark, while that back of the large pink flower is light, and all stems dark green. The design may be used for a "full-grown" rug, not too large, of course, and is sure to win any amount of admiration.

The technique of the hooked rug seems quite too well understood to require description in detail. The foundation is a firm, evenly woven burlap in all cases, and the work may be done by means of the oldtime rug hook or with the more modern rug needle, either rags, cut or torn in proper widths, being used, as they invariably were in days of yore, or the newer rug yarns, which come in soft, pretty colors, especially lovely for the bits of upholstery or coverings suggested.



These yarns are not expensive when the comparatively small amount needed is taken into consideration, together with the charming effect produced. The loops should be uniform, and rarely more than one fourth inch in length; and the ability to make them evenly and well comes

with practise. The work must, of course, be placed in a frame, and there should be a sufficient margin of burlap to allow for a generous turn-under, this to be felled down later, or tacked to the stool or bench for which the cover is intended.

None of the old crafts, so warmly welcomed on revival, surpasses that of the hooked rug in interest and the fascination which springs from the making of really worthwhile and useful things.



We have presented this pattern as large as our page size will permit. It may be further enlarged by the familiar squaring-off method, to any desired size.

Crocheted Bonnet and Cap for Baby



Baby's Crocheted Bonnet

BABY'S CROCHETED BONNET

This pretty bonnet is very quickly made.

Materials required: One ounce of 4-ply wool, one fourth ounce of 2-ply wool; a medium bone crochet-hook, and one and one-half yards of ribbon for strings and bows.

With the 4-ply wool make 20 chain.

1. Miss 3 chain (ch), 3 trebles (tr) in the next ch, -:- miss 3 ch, 1 double crochet (dc) in the next ch, 2 ch, 3 tr in the same place, repeat from -:- to the end of the row.

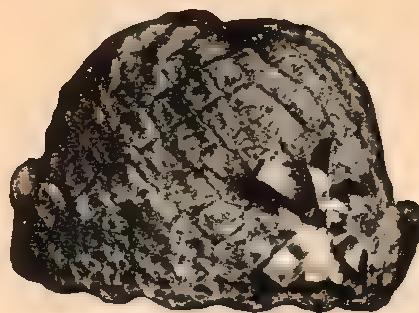
2. Turn with 2 ch, 3 tr under the 2 ch of the first group -:- 1 dc under the 2 ch of the next group, 2 ch, 3 tr in the same place, repeat from -:- to the end of the row. Repeat this row 10 times.

13. Slip-stitch (sl st) down the side of the flap until the foundation - chain is reached, turn with 2 ch, work 3 tr in the hole formed by the turning ch of the first row, -:- 1 dc in the hole formed by the turning ch of the next row, 2 ch, 3 tr in the same place, repeat from -:- 4 times, work in the pattern across the top of the flap as usual, work down the second side to match the first side. There will be 17 groups in all.

Work 10 more rows on these 17 groups.

Break off this wool and join the fine.

1. One tr, 2 ch, 1 tr, under the 2 ch of the first group, -:- 1 ch, 1 tr, 2 ch, 1 tr, under the 2 ch of the next group,



Baby's Crocheted Cap

repeat from -:- to the end of the row. Turn with 1 ch.

2. One tr, 1 ch, 1 tr in the center of the first pair, -:- 1 tr, 1 ch, 1 tr in the space between the pairs of tr, 1 tr, 1 ch, 1 tr, in the center of the next pair, repeat from -:- to the end of the row. Turn with 1 ch.

3. Work 1 tr, 1 ch, 1 tr, in the center of every pair of tr in the last row, thus working the same number of pairs.

Repeat this row once. Turn with 1 chain.

5. One dc in the center of the first pair, -:- 1 tr, 5 double trebles (d tr) 1 tr in the center of the next pair, 1 dc in the center of the next pair, repeat from -:- to the end of the row.

Break off and run in the end.

Fold back the trimming to form a revers and tack it in place.

Along the lower edge of the bonnet, work one row as follows: One treble, 1 chain, 1 treble in the first pattern, -:- 1 treble, 1 chain, 1 treble in the next pattern, repeat from -:- to the other side of the bonnet.

Break off and run in the end. This row will draw in the bonnet slightly and give a nice finish.

Trim the revers with bows, and add strings to tie.

-:-:-:-:-

BABY'S CROCHETED CAP

This little cap may be used as a substitute for the bonnet if preferred.

Materials required: One ounce of

4-ply wool, one fourth ounce of 2-ply wool, a medium bone crochet - hook, and one half yard of narrow ribbon.

With the 4-ply wool make 68 chain.

1. Miss 3, 3 tr in the 4th ch, -:- miss 3, 1 dc in the next, 2 ch, 3 tr in the same place, repeat from -:- to the end of the row.

2. Turn with 2 ch, 3 tr under the 2 ch of the first group; -:- 1 dc under the 2 ch of the next group, 2 ch, 3 tr in the same place, repeat from -:- to the end of the row. Repeat this row 10 times. Break off, and sew up the two sides of the work together to form a ring.

Work into the foundation-chain again as follows:

1. One dc in the first stitch, -:- put the hook into the next stitch, draw the wool through, put the hook into the next stitch, draw the wool through, wool around the hook, draw through the 3 loops upon the hook, repeat from -:- all around, thus decreasing the stitches to half their original number.

2. Work 1 dc into every stitch of the last round, lifting both threads when making the stitch.

3. Work as the first round, thus decreasing again. Work around and around in this manner until all the stitches are reduced to one. Break off and run in the end.

This completes the top of the cap.

For the trimming around the lower edge take the fine wool and work as follows:

1. One dc in the hole of the first group, 3 ch, 1 tr in the same place, -:- 1 ch, 1 tr in the hole of the next group, 2 ch, 1 tr in the same place, repeat from -:- all around, and at the end of the round make 1 ch, join to the loop of 3 ch.

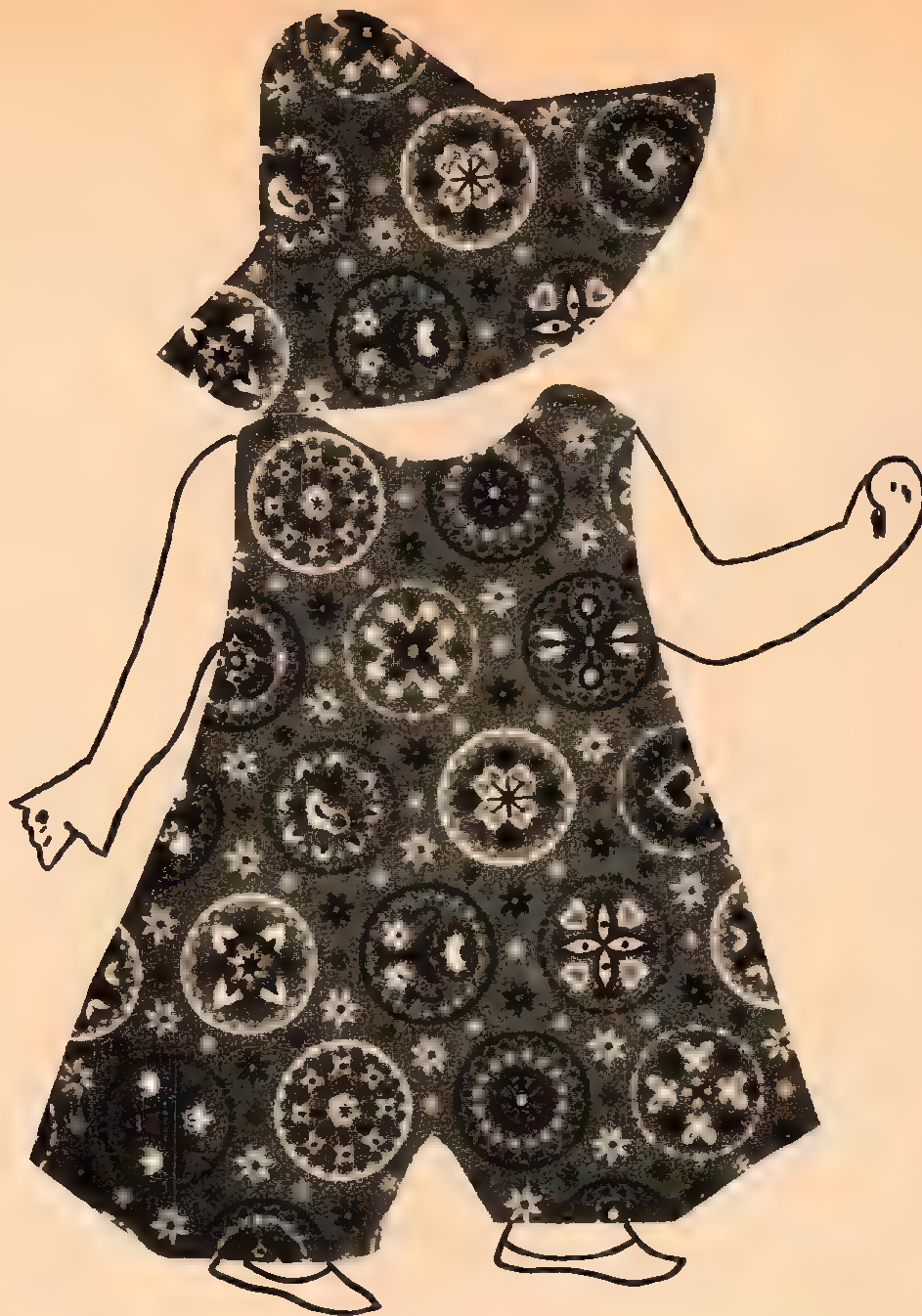
2. Three ch, 1 tr in the same loop, -:- 1 tr, 1 ch, 1 tr, in the space before the next pair of tr; 1 tr, 1 ch, 1 tr in the center of the next pair, repeat from -:- to the end of the round, join to the first loop of 3 ch.

3. One tr, 1 ch, 1 tr in the center of every pair of tr, thus working the same number as the last row.

4. Same as 3d row.

5. One dc in the first pair: -:- in the center of the next pair work 1 tr. 3 d tr, 1 tr, work 1 dc in the center of the next pair, repeat from -:- and end with 1 tr, 3 d tr, 1 tr in the center of the last pair. Join, and break the wool.

Run in the end, turn up the revers, and trim with a rosette made with the ribbon.



Recollect and Remember

The Counterpane Twins

Mothers, grandmothers, doting aunts and even the children themselves will have fun making "memory" quilts or coverlets. Such counterpanes keep alive the family lore in bits of gingham and print from sister's frocks, brother's blouses, and baby's rompers. Little folk, not old enough to sew, will delight to cut out clothes for

Recollect and Remember.

Coverlets of the brother and sister blocks are attractive for nursery beds. The nine inch squares of unbleached muslin with the figures may be alternated with plain muslin squares or prints. If plain blocks are used, seam the squares together on the right side and cover these seams with bias fold of an appropriate color, sewed on flat, thus making a lining unnecessary.

For a single bed, a quilt or coverlet with blocks of this size should be made seven blocks wide by eight long.

Applique pieces for the figures should be cut out one quarter inch beyond the outlines, turned in, basted to the unbleached blocks and blind stitched in place. Arms and feet are outlined with two strands of black floss.

Such counterpanes are quaint when Recollect and Remember are dressed in old fashioned, bright, oil print calicos, if one is more interested in decoration than sentiment. Alternating plain muslin blocks and bright red bias fold are most effective with the gay calico applique.



BY
EVELINE JOHNSON



A Pleasing Interpretation of Our Favorite Cross-Stitch

By CHOSORA VARDAN



Cross-Stitch Embroidery in Simple Dignified Phase

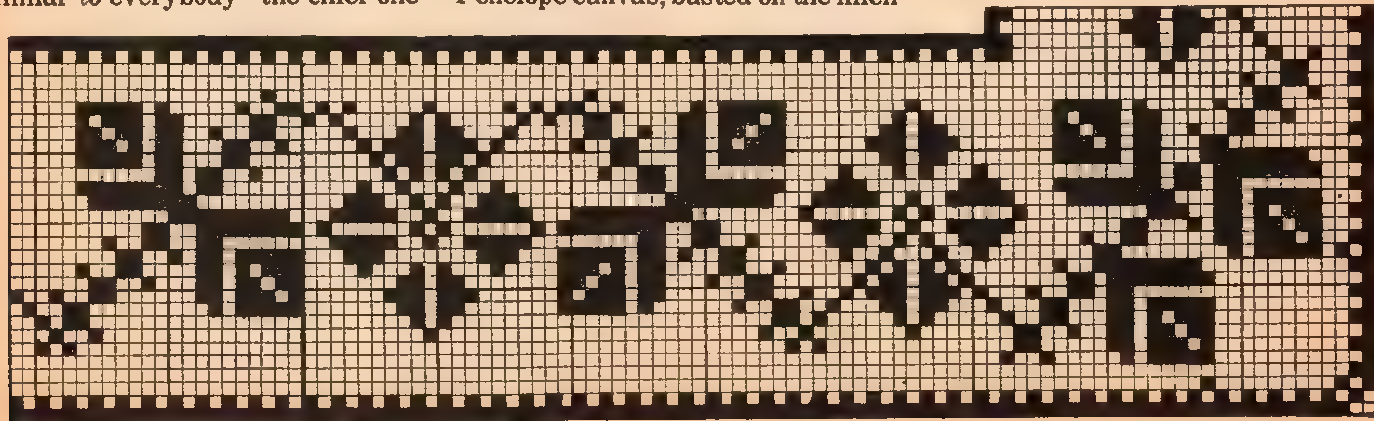
Usually we think of cross stitch embroidery in terms of color, especially since we have been reproducing fascinating old samplers and creating new ones and have discovered the enchantment that lies in being able to capture the quaint, many hued motifs at the point of the needle, and hold them fast. There is another phase of this popular stitchery even more appealing to many than is the work in multicolor. In the first of these, dark blue serves as a background for the cross stitching, done entirely in white. The usual rules should be observed, and these are doubtless familiar to everybody - the chief one

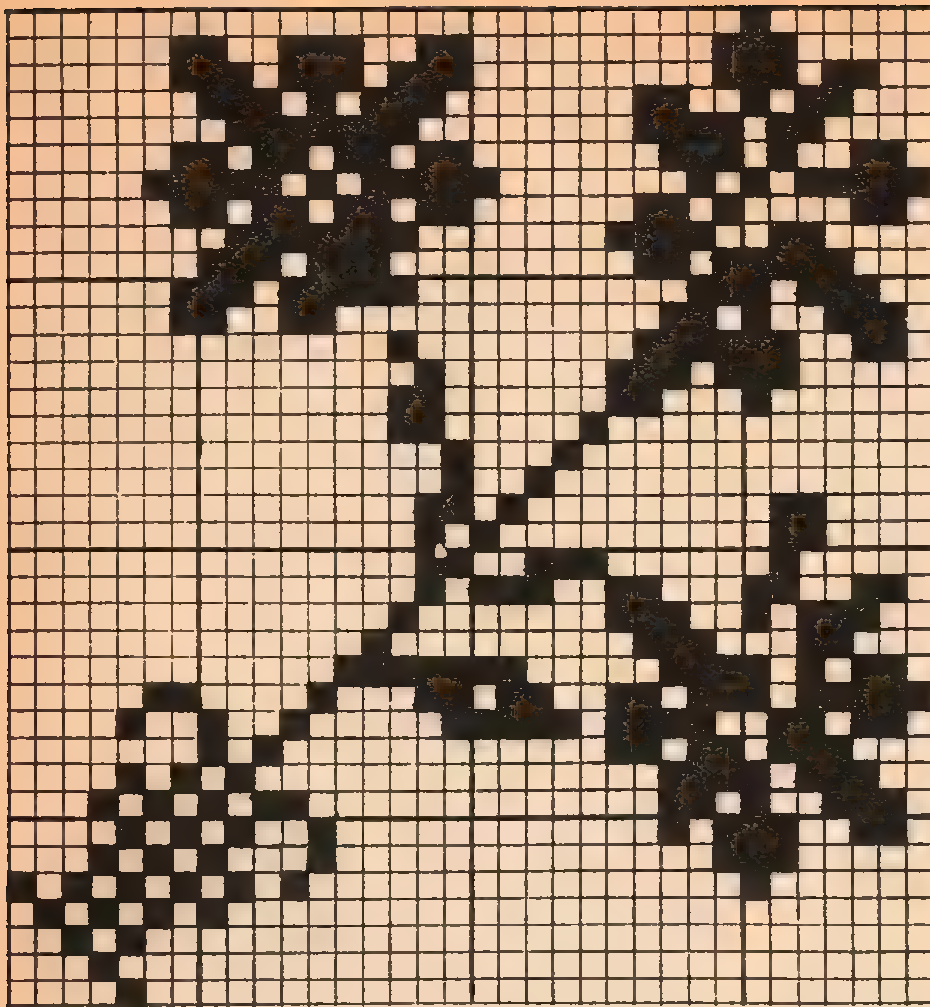
being that the crossing or top threads should lie in the same direction throughout; every stitch, too, should meet that which adjoins it, each forming a tiny square. If the fabric is of even weave and sufficiently open so that the threads are readily counted, this method of work will be found simpler and better than any other; let each stitch cover two or three threads, or as may be preferred, taking into consideration the weave of the linen, but making sure the stitches are perfectly uniform. If the threads are not even, both ways, or not easily counted, the work may be done over Penelope canvas, basted on the linen

and later drawn out. The embroidery cotton used should correspond with the stitch in size, and it is a good plan to work the first half of a row of stitches, and cross these with the second half coming back.

As is understood, any cross stitch design may be developed in filet - crochet; and, since "turned - about is fair play", the block designs for filet are just as easily copied in cross stitch, counting a filled space or block as one stitch. The table cover of blue linen has the edge finished with a plain hem, one half inch in width. Two inches from the hem - or less, if you prefer - start the first line of cross stitching, carrying this entirely around, at the same distance from the edge; in the next line a stitch is worked over every other stitch of the first line; miss the width of three stitches - six or nine threads, or according to the size of the stitch - and begin the design itself, following it as directed. It is very easy to do, and the work is quite as fascinating as when colors are used.

The inner edge of the border corresponds to the outer edge; and in each corner of the cloth is placed a quaint little flower pot, flowers, leaves and all, in cross stitch, the stems or tendrills - which add so much to the effect of a design of this character - in Holbein or Italian stitch; or, if you like, in everyday backstitch, somewhat elongated. Completed, this table cover is thirty inches square, but may be made as much larger as desired by adding to the border; and other pieces, even to an entire refreshment set, with napkins and place mats, may be arranged to match.





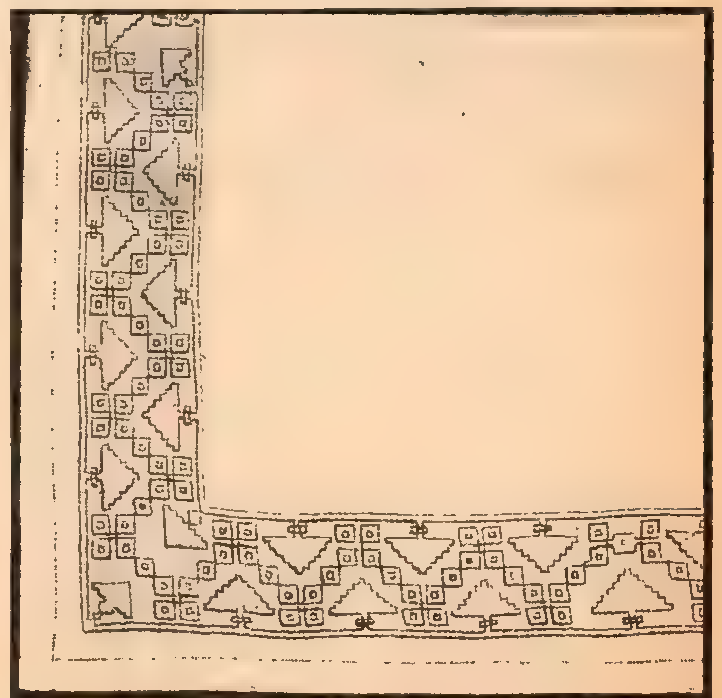
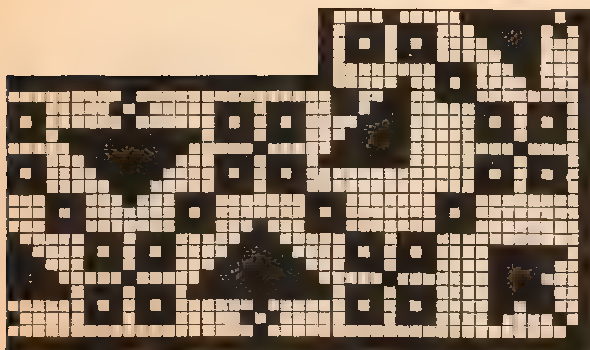
A soft tan linen was used for the second cloth - which, finished, measures thirty - four inches - and the work is done with thread of a deep cream color in leviathan stitch - which, as you know is cross stitch,

with additions - although the simple cross may be used, if preferred. As its name indicates, this is larger, usually taken over four threads or three holes, and is sometimes called railway stitch, because it is

supposed to cover the foundation quickly. Make the cross-stitch as usual; then carry the thread from top to bottom and from side to side, crossing the center both ways. This for one stitch; when making a line of stitches the usual methods of saving time and thread may be observed, and in any case the work should be uniform.

An inch wide hem, simply hemstitched, finishes the edge of the cloth, and the border is started about the width of the hem inside, having first a line of leviathan stitches. Continue as directed, save with the larger stitches until the design is completed. Here enters a very pleasing feature which adds immensely to the rich appearance of the work, and involves very little extra time or trouble: Using a single thread of dull green, outline every portion of the design with Holbein stitch taken over four threads, or the length or width of the leviathan stitch; it is merely single thread outline, but brings out the design beautifully - a glance at the illustration of the cloth will show how effective it is.

Either of these borders can be used for other purposes, and any color or material may be substituted for those suggested. And of course either will serve as a design for filet crochet insertion, to be applied to a luncheon cloth or as may be desired, the dainty pot of flowers forming a corner motif or insert.



A Lovely Combination of Green and Tan



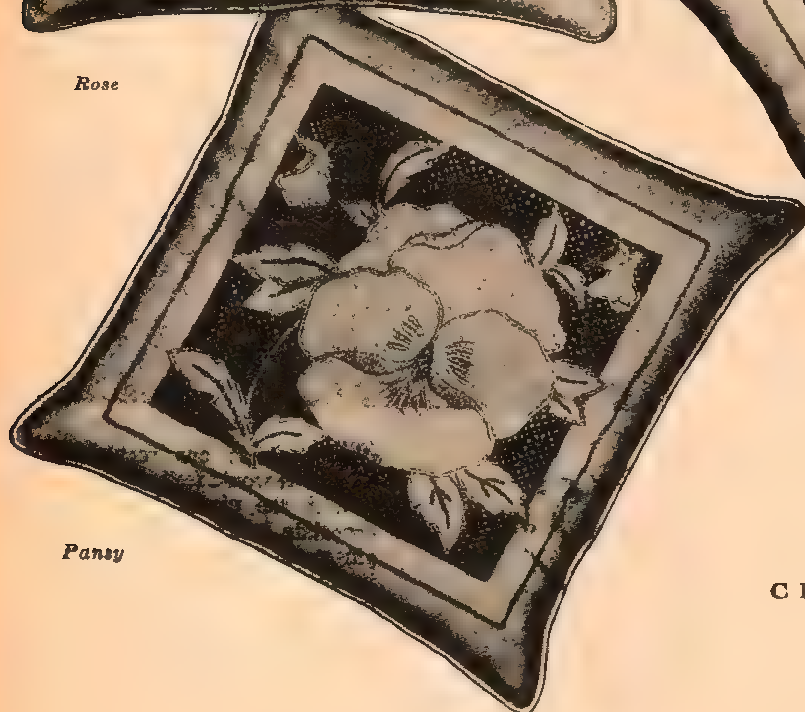
Rose



Poppy



Nasturtium



Pansy

BY

CHRISTINE FERRY

Blossom Cushions for Summer Uses

If you need some cheerful cushions for the home, you will like these colorful covers with floral motifs silhouetted boldly against a background of black cross-stitch.

With the exception of the curled edges of a few leaves and petals and such flower centers as are done in satin stitch, the designs are merely outlined. Six threads of stranded floss are used for all the embroidery, with the exception of the cross stitched background, for which No. 5 pearl cotton is better suited.

Olde Time Needlework



PANSY

The three lower petals of the pansy are outlined with blue of approximately the same shade as the background, the curled edges being satin stitched in the same shade. The two upper petals are worked in the same manner with orchid. One petal of each bud is blue and the others are orchid, a color which is again repeated in the edge finish. Stems and leaf veins are done in dark green and the leaves and bud sepals in a lighter shade. The

markings on the flower petals are outlined with two shades of orchid, used alternately, and the center (on the lower petal, between the two side ones) has a few short lines of the lighter green radiating from the tiny pointed spot which is buttonholed with vermilion, shaded with green at the top and enclosed with lines of black in the shape of an inverted V.

A line of outline in black frames the crosses and the outer line on the cushion is done in the same manner.



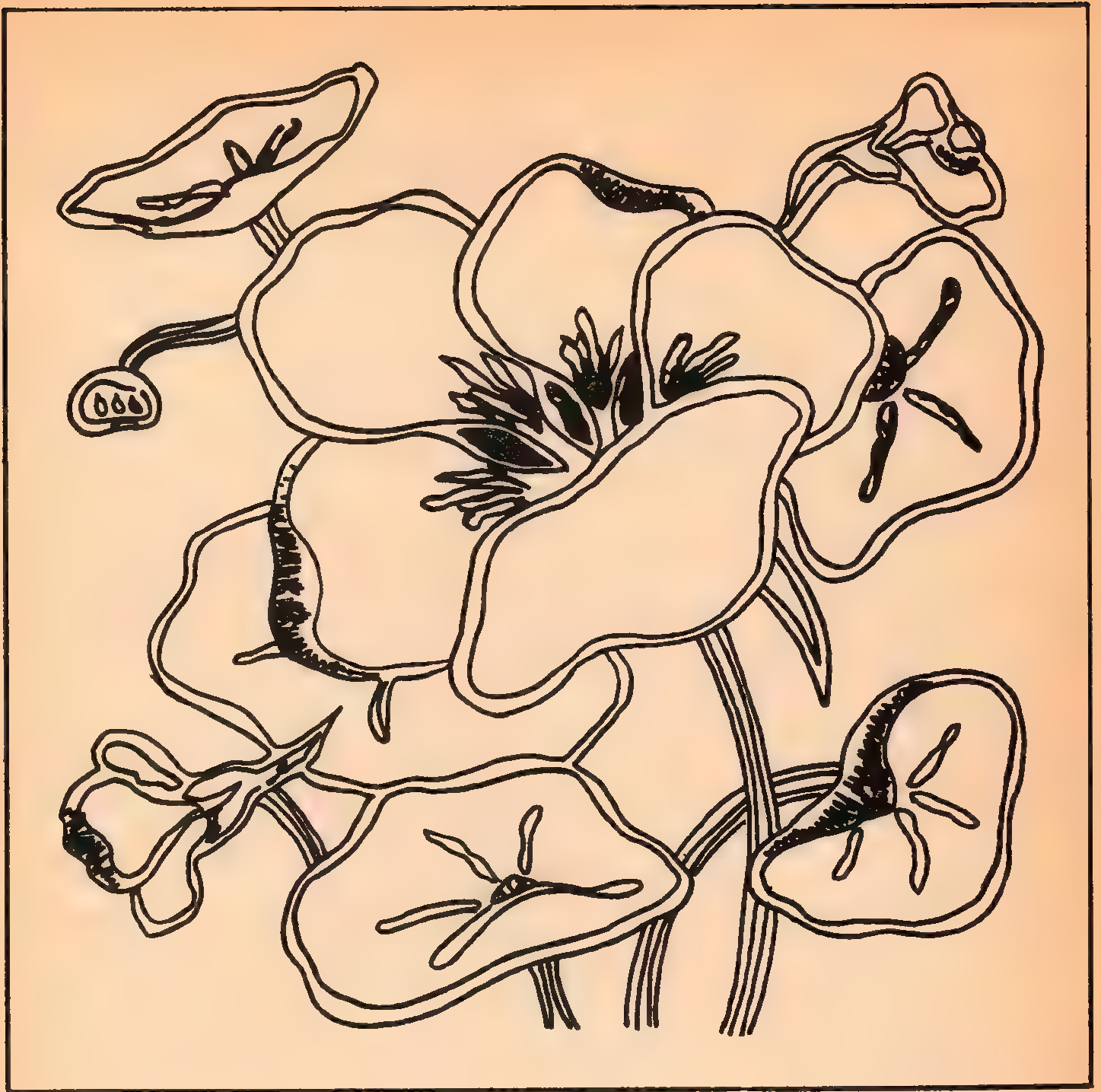
POPPY

The same shade of red is used both for outlining the flower and doing the satin stitchery on the curled petals and the bud. The foliage is outlined with green and the veins only done in a darker shade, the same as used for the satin stitched flower center. Enclosing this green oval dot are stamens outlined with black and tipped with tiny satin stitch dots in the same color.



ROSE

The foundation of this cushion cover is yellow and the rose is outlined with approximately the same shade, the markings on the petals and the satin stitch portions being done in orange. The bud also is outlined with yellow and the central sections, after being satin stitched with orange, are also outlined with yellow. Leaves are outlined in a medium shade of green, and stems and veins are done in a darker shade. The cross stitch background and the lines framing it are black, and the outer line is green. The edge - piping is orange.



NASTURTIIUM

For the background of this design has been chosen a shade of yellow - red known as tangerine, frequently to be found among the nasturtium colors. Both flowers and buds are outlined with the same shade and the markings on the petals are a little darker. There are three shades of green in the foliage, the central markings on the leaves being done in satin stitch with the lightest and the turn of the leaf, showing the underside, in the darkest shade.

ARMENIAN LACE

directed, to corresponding group of 1st motif, missing 1 group of the latter between this and the last joining to center, make 5 loops over next large loop, and repeat from -:-, leaving 2 free groups of center between motifs; join last motif also to first.

To fill in the space between motifs: Fasten in 3d of the small loops of free group of 1st motif, ch 15, join to 3d loop of corresponding group of next motif, ch 15, join to 4th loop of 1st free group of center, ch 9, join to 2d loop of next free group of center, ch 15, and join where 1st chain started; now work a tr in every other st on inside of ch, making 1 ch between tr except at corners, where 2 tr should be worked off together, or at same time.

Buffet Set

The work on this very attractive set, the separate pieces of which will serve in various ways, is simply a repetition of that on the centerpiece,

hence instructions in detail are not needed. For the two smaller pieces or doilies make four of the medallions, as directed for the triangular motifs, joining them as you did the three medallions, and finishing the edge in the same way. Round doilies may be easily arranged to match by having five of the medallions joined around a center medallion, finishing with the edge.

For the larger or middle piece, work like the centerpiece to 20th row, inclusive, and fasten off. Make 3 of the small medallions, joining as for the border motifs, for each end; around the outer medallion work 9 of the larger loops of 13 ch, as in 1st row of edge of motif, and 6 around the next (with the 5 ch between medallions), then ch 8, join to 1 of the large loops in 20th row of center, ch 6, miss 1 small loop of medallion, 2 d c in next, ch 6, join to next loop of center, ch 8, miss 1 loop of medallion, 2 d c in next, ch 8, join to next loop of center, ch 12, miss 1 loop

of medallion, 2 d c in next, ch 5, between medallions, 2 d c in corresponding loop of next, ch 12, join to same loop with previous 12 ch, then ch 8, miss 1 loop of medallion, 2 d c in next, ch 8, join to next loop of center, ch 6, miss small loop, 2 d c in next, ch 6, join to next loop of center, ch 8, miss small loop of medallion, 2 d c in next, then continue with 6 large loops around this medallion. Work the edge or border around the motifs as directed, with 2 additional rows of the group design along the sides. Join these groups, as before, between motifs and sides.

As stated, there is a continual repetition in this delightful work, which is as simple as it is new and interesting, and when one has become accustomed to it, no difficulty will be found in even the most intricate designs. While it does closely imitate the netted lace, it deserves to be given place in a class all its own. Shall we name it "Armenian Crochet"?



BEADED EVENING BAG IN PLAIN KNITTING

BY EMMA SCHMID

This very attractive little evening- or party-bag serves as a carrier not only for the handkerchief, but for various small requisites which every woman appreciates having in readiness

Materials required for the model are a bag frame, four and one-half inches across, a spool of purse twist, a pair of knitting needles, No. 15, and four bunches of beads, five hundred to the bunch, eight beads to an inch, as strung; they are like tiny pearl beads, and may be had in several colors. Flame color was used in this instance, with twist to match; but any preferred color may be chosen, or pearl beads used with pleasing results.

String the beads on the twist, two bunches at a time; when these have been knitted up, break the twist and

string the remainder. An easy way to do this is to tie the end of the twist to the thread on which the beads are strung, making a small, firm knot, and slip the beads over this to the twist. Cast on 48 stitches, loosely, and knit across once plain.

1. Knit 3, -:- slip a bead close to the needle, knit 2, repeat from -:- ending with knit 3. There will be 22 beads in this row.

2. Knit plain

3. Knit 2, slip 1 bead; repeat, ending with knit 2. 23 beads in the row.

4. Knit plain.

Repeat these 4 rows until you have 14 bead rows, alternating always with the rows of plain knitting. Then decrease 1 stitch at each end of the needle, and continue as before for 25 more bead rows, having 1 or 2 stitches at beginning and end of each row; that is, in rows corresponding to the 1st row, knit 2 instead of 3 stitches, and end with the same, and in the 3d, begin and end with knit 1. This completes one-half the bag. Continue, working the other half to correspond, increasing 1 stitch at beginning and end of needle after having worked 25 more bead rows, and finish with 14 bead rows, as begun. Bind off evenly, fold the strip across the center and sew up the sides to the 14th bead row from the top. Line with silk, satin or any preferred material of matching color, or which contrasts prettily with the beads, and mount on the frame.

Such a bag makes a charming gift. If the beads are larger or smaller, make a small sample and adapt it to the frame. The pattern can be used for any size of beads, frame or bag, which should always be slightly wider than the frame. Finished and mounted, the model measures four and one-half by five and one-half inches.

Working Magic with Bias-Fold

BY

M A R E N T H O R E S E N



Table-Runner

Bias-fold tape is a most versatile decorative material, and although usable in many ways, is at its best when applied in combination with simple embroidery stitches. As the bias-fold comes in such a wide range of colors, as well as a variety of textures, it is possible to achieve either a delicately sophisticated or a most modernistic color effect, as best suits the character of the interior.

There are two quite different methods of applying bias-fold tape in connection with embroidery stitches, both of which are exceedingly effective and easy to do. It may be applied flat, and secured along the edges with tiny stitches spaced at regular intervals, in picot effect, or it may be folded double and couched on, after the manner of applying braid or chord, taking the stitches (spaced at intervals of about a quarter of an inch) through the tape along the lower edge and over the upper edge, thus holding it securely in place. In either case the stitchery is done with three threads of stranded cotton in the needle, in colors corresponding to that of the bias-fold with which they are used.

The small black cushion, and the refreshment cloth, are done in the couching stitch.

The first step in this process is to baste the folded tape carefully in place, keeping all angular lines straight and rounding the tape, by stretching it slightly, along the arc of the curves. No.5, folded once, is a suitable width to work with. Start at the top of the design and work downward, folding the tape back upon itself at the points. The ends of each strip should be cut off, as the work is being done, and should extend just a little beyond the line which is being covered, the ends of each section being covered by the upper line of the one which comes next to it. Two lines of the folded tape are placed side by side along the upper edge of the curved sections, to give weight to the outer edges of the curves, but all the other lines are single. Each cut end should be whipped securely in place as the work progresses.

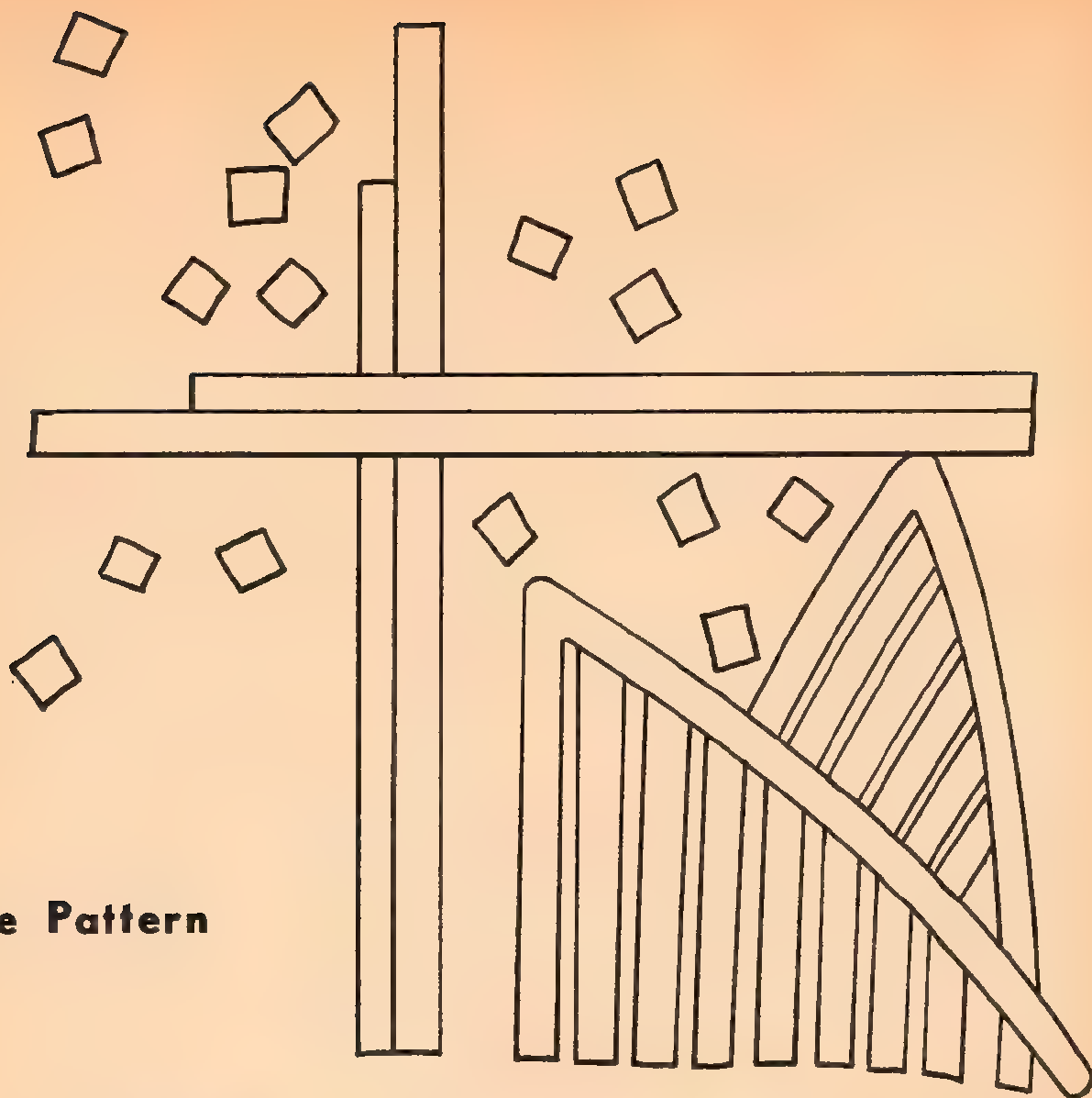
The color scheme of the cushion is orchid, yellow and turquoise on a black sateen ground. Each of the curved sections is done in two shades, the darker of which is used for a few lines at the top and the paler at the base, the couching thread being in the darker shade

throughout. Helio and orchid are employed for the curved top and bottom sections, orange and yellow for the ones on either side, light blue for the upper point and turquoise for the lower one.

On the square cloth of peach colored fast-color cotton the color scheme is reseda green, cherry, turquoise, yellow and rust, the edge being bound with green, which is also used for the inner point. Turquoise is used for the second point, cherry for the next curved section, and finally, at the corner, yellow for the upper curves and rust at the base.

The application and stitchery technique of the decoration on the large square cushion, and the table runner, are quite different from that described - the tape being applied flat and held with tiny stitches, spaced about ten to the inch and extending about an eighth of an inch onto the background material - the effect being that of a feathered or picot-edge. Although both designs are similar in character, they are developed in two different color schemes.

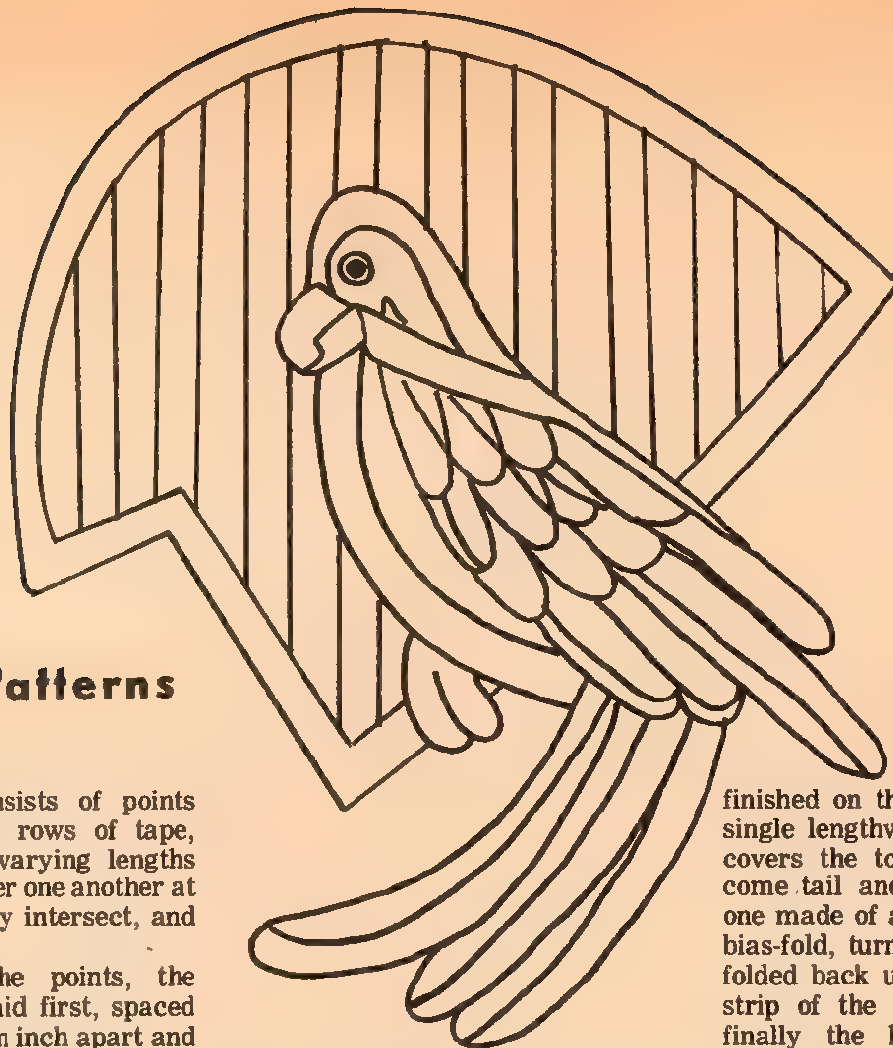
Continued on page 54



Enlarge Pattern



*Refreshment-Cloth
"Polly" Cushion
A Small Black Cushion*



Enlarge Patterns

Each design consists of points filled with parallel rows of tape, straight pieces of varying lengths woven under and over one another at the point where they intersect, and scattered spots.

In developing the points, the surface rows are laid first, spaced about a quarter of an inch apart and connected with parallel stitches of embroidery cotton in the same shade, spaced about ten to the inch and extending from the edge of one strip to that of the next. Then the strip forming the outline of the point is laid and secured along both edges in the picot effect.

On the cushion, the smaller point (worked first) is lavender edged with tan and the larger point is Nile green, framed with orange. Both pairs of the interlacing strips, the one gold and Nile and the other orchid and yellow, are laid side by side and connected with a line of the picot stitches. The ends of the strips are turned under and finished in the same manner as the sides. Small squares of the bias-fold are scattered between and edged with long-and-short stitches in corresponding shades.

The runner is developed by the same method as the cushion, but the coloring varies. The large point is orchid framed with tan, while the smaller one is helio framed with Nile. The interlacing strips are turquoise and tan and Nile and rust respectively. All parts are stitched

with corresponding colors, except the turquoise, which is worked with a deeper blue.

The "Polly" cushion will make a gay spot of color in the sun-parlor or livingroom, the technique being similar to that employed in the making of the black sateen cushion and table runner. Red, green, rust, blue and orange bias-fold, with stitchery in corresponding colors, unite to make plumage and body, while tan is applied with black for beak and claw; all of which stands out very sharply against a cage-like grillwork in black on the Nile green background.

In developing this design, the lines of black are first applied, and then Polly is constructed bit by bit, starting with the claw and working upward, so that the cut ends of the strips forming the various parts are overlapped and covered by the straight edge of the bias-fold which comes next to it.

Two parallel pieces of tan, rounded at the ends, form a claw. Then comes the breast, covered with crosswise strips laid side by side and

finished on the lower edge with a single lengthwise strip, which also covers the top of the claw. Next come tail and wing feathers, each one made of a double length of the bias-fold, turned at the center and folded back upon itself to make a strip of the required length, and finally the head and beak are formed.

It is a good plan to baste securely in place all the various parts which make up the bird before beginning to do the stitchery, in order to make quite sure that all ends are properly covered.

While the edges of the feathers are worked in spaced picot stitchery in a direction which is perpendicular to the line, the lengthwise lines between them are done in stitches which slant downward toward the tip and the horizontal lines on the breast are done in long-and-short stitch. It is exceedingly interesting to see how much the plumage effect is enhanced by this simple change in stitchery.

As the bias-fold is curved around to form the head, it is sewn in place, the embroidery being done only along the edge. Then an eye is worked with orange in satin stitch, radiating from a central dot of orange.

Finally, as a finish to the edge of the cushion, a cord covered with black bias-fold is whipped along the seam after the cushion has been made up.

Costume Flowers Made of Beads

By MRS. J. B. POLO

Crisp, colorful and altogether charming are these new boutonnieres, and entirely different from any that have come before. These chic little accessories, are as easy to make as they are fascinating.

We all enjoy working with beads - the tiny ones which come in bunches, inexpensive and of almost every color under the sun; and all that is needed in addition is a spool of fine bead wire, also inexpensive, and a little tinsel for binding or wrapping the stems to hold them securely. With these simple materials, after just a bit of pleasurable practise, you will be able to fashion almost any kind of flower; just let your imagination work!

For the practise let us begin with a dainty bunch of four petaled posies which we will call forget-me-nots, and which are especially easy to make: Cut a piece of wire about twelve inches long or according to the length of stem desired. Using the wire as you would a bead needle, put on nine beads, making a loop of these at center of the wire by crossing or twisting the latter, forming the first petal; now string nine beads on each end of the wire and twist rather loosely, so that the beads will have a little play; on one end of the wire, string nine beads, and for a loop as before for the fourth petal, then twist the long loop of eighteen beads into the two side petals, and the wee flower is finished "all in a minute." Twist the ends of the wire together to form the stem for an inch or two below; make as many more as desired in the same way, and bind the stems together compactly with tinfoil or silver tinsel, or whatever you wish. One may use any colors liked for the flowers; indeed, the dainty boutonniere illustrated served to utilize leftover beads, small quantities of many colors, no more than two or three posies being of the same shade or hue.

The lilies or star flowers, three in number, which, with looped leaves, make a very artistic cluster, may

also be of any colors desired, or shades of color, matching the costume with which it is to be worn. To make the flower, cut a piece of wire about fifteen inches in length; string one bead, bring this to the



*An Artistic Cluster of
Lilies or Star-Flowers*



Forget-me-nots Are Always Liked

center of the wire to form the tip of petal, and thread the wire through this, one end each way, having them even; now string two beads, lace the other end through, drawing the wires tightly; string three beads, running the other wire through, and continue until you have six beads in width; again string six beads, lace the opposite end through, then string five, four, three, two and one, completing a diamond shaped petal. Make five more petals in the same way. It is a very pleasing idea to have each petal of a flower of two colors; for example, the middle one of the three pictured has petals of lavender, or orchid, edged with black; have the first bead, at tip of petal, black, also the two following, or second row; for the third row string one black, one lavender, and one black; for the fourth, one black, two lavender and one black; and so on, having the first and last beads of a row of black, those between of lavender. The flower at the right has

petals of red, edged with crystal; that at left has pink petals, edged with pale yellow.

For the stamens: Cut a piece of wire about four inches long, put on five beads, bend at center and twist the wires closely, making five stamens for each flower. The lavender flower has stamens of yellow; for the red flower, two orange, one black and two orange were strung for each stamen, and for the other two of black, one yellow, and two black. The choice of colors rests, of course, with the worker or designer.

The leaves are of a soft shade of green; for the larger ones, of five loops, take a piece of wire eighteen or twenty inches long, string twenty beads and loop them at center, as directed for the forget-me-nots; twist the wire closely two or three times; string the same number on one end, and form a close loop in like manner, twisting two or three times snug to the loop, make another loop

with the opposite wire, twist the wires four or five times for the center stem and make the fourth and fifth loops in the same way. There are two of the five loop leaves and another of three somewhat smaller loops. Twist the stem wires below each leaf for an inch or more.

Twist the wire ends of stamens together, and arrange at center of each flower, winding all securely with a piece of wire, and bringing in the leaf stems so they will branch prettily; then wrap all single stems or wires with the tinsel.

A most unique group consists of large flowers, each having four round petals, started at the center. Using a piece of wire about twelve inches in length, string seven beads (or any number you wish - the more beads the larger will be the petal or leaf, and the process is the same in any case), make a tiny loop in the wire five inches from one end, take on seven more beads, bring the ends of wire together and twist twice. Make three more rows around this center, adding four beads each side, or a many as will cover easily the previous row, putting the beads on long piece of wire only and twisting securely. When finished, bend the little loop at top of petal to the back. The leaves are made in the same way but are smaller, two of them having one row outside a center loop



A Most Unique Costume Decoration

of nine beads, each side, the remaining two having each a center of six beads each side, in very light green, with two rows of the darker shade used for the other leaves around it. The flowers are dark blue above, with lavender and red at right and left; the stamens are made as described, using yellow beads for all, with a red bead for the third of the five in the stamens of the

lavender flower, and pale blue in the same place for those of the dark blue one.

A great many ideas for varying and adding to the effect will occur to any interested worker; and the boutonnieres not only make delightful little gifts, but rank high among "best sellers", as any attractive novelty, offered at reasonable price, is sure to do.

“ ” ? “ ” ? “ ” Query & Quote

Will you kindly give me a description of an old-fashioned "button-rug"?

K. G. H.

We remember distinctly a rug of that variety - at least, the lady called it a button-rug - which occupied a proud position before the big "four-poster" in great grandmother's spare room. The "buttons" consisted each of three circles cut from scraps of heavy worsted goods or flannel, the first about three inches in diameter, the second two inches, and the third one inch each laid evenly upon the one next in size and all edged with spaced buttonholing, done with colored yarn. These circles were placed on a foundation of heavy cloth, the edges just touching, and securely

fastened; the background of the rug, we remember, was of very dark blue or black material, and the edge was "pinked" or finished with little notched scallops. Doubtless there are other types of button-rugs - as of "ravel-mats"; and we shall be glad to hear about them for the pleasure and benefit of all who enjoy the oldtime craft of rug making.

I use my knitting and crocheting for pick-up work mainly, doing it when a neighbor calls or I have a woman visitor, as I have little other spare time. I found that often I made mistakes in counting stitches, as I would get interested in talking. Now I have learned a "trick" which does away with this difficulty, and am glad to pass it on: If it is necessary to purl, say eight stitches, I count them backward, eight seven, six and

so on, and when I reach one I know that is "the limit," without having to keep the count in mind. Just try this plan and see how well it works after you get a bit used to it.

M. N.

I have found a tracing wheel very useful in copying designs which it is desired to use for something else, and feel sure this will work well in case of those quilted blocks, and it will leave no marks. Use transfer or carbon paper in the regular way, placing first a sheet of heavy white paper on smooth surface, then the carbon and the design to be traced, fastening all securely. The work is quickly done, and the design should show plainly enough to be gone over with a lead pencil. Then it can be used as wanted.

Mrs. Maggie Knight

A Becoming Negligee Made Without a Pattern

There are several other points that make this a generally popular negligee besides the fact that it can be made without a pattern, and very quickly made, too. It does not matter whether one is slender or built on more generous lines, this is a becoming garment. It may be made of any soft material from thirty-six to forty inches wide. For a person of medium size either width may be used, but a small woman should use the narrower fabric, and a large one the wider material. Twice the length you have decided upon for the finished gown and six inches added for hems, is the amount of material required. In making up the garment the first step is to lay a three-inch hem at each end of the material and then fold the cloth in half crosswise so that the hems come together.

The only cutting that is to be done is at the neck, and this can be of any shape desired, but it is well to bear in mind that the hole cut for the neck always looks much larger than the piece of cloth which was cut out of it, and that it seems to grow like Jack's bean stalk when a seam or fold is taken from it. So the obvious thing is to be sure of measurements before cutting or to cut it smaller than you think it should be even when a half-inch hem is turned in all around. It is

very easy to enlarge the opening when necessary, but it takes ingenuity and much more work to make it smaller without looking patchy after it is once cut. A bateau neck with a little strap over the shoulders, is very becoming, and in keeping with the general lines of this gown. Little silk flowers might be used instead of the straps of silk, or the flowers placed at each end making a dainty finish.

The side seams on which the negligee depends for its correctly flowing lines, are straight but sewn on the bias. Beginning at the hem about four inches from the selvage, they gradually slope in till about nine inches from the shoulder, where the seam stops, leaving the rest for armhole. The slope of this seam depends upon the hip and bust measurements of the person for whom the gown is made. Naturally the more slender a person is the more these lines slope. It is wise to try on the gown after basting the seams. Half the bust measurement plus one inch gives you the correct distance between these two seams at the underarm. The portions of material on the outside of these seams form a kind of wing sleeve.

Neck and selvages may be finished with a narrow hem and



hemstitched in the same or a contrasting color. The side seams are also hemstitched. Buttonholes worked in each of these seams at the waistline form slots through which to run the narrow ribbon girdle.

Bias-binding makes another pretty finish for neck and selvages.



Combination Spool - Holder

A most desirable gift is this, ready for service whenever needed. There is a cushion for needles and pins, and spaces for spools of thread in different colors; and all one has to do is to loosen an end of the required color, pull off a needleful and refasten the end ready for next time. It is easily made. Using any suitable

material - cretonne is serviceable and pretty, and was chosen for the model - cut two circles six and one-half inches in diameter, finishing the edge of both with bias binding, pink, or any color harmonizing with the predominating color of the cretonne. Cut a four inch circle of cardboard, slip this between the two, having it exactly in the center, and stitch the cretonne circles together at the edge of the cardboard, which is made to serve for the bottom of the basket. Catch the cretonne together at the edge of the binding, spacing evenly and forming seven little pockets, in each of which a spool is placed, and a length of ribbon run through the center, passing under the fastening of the pockets, and tying in a bow at one side. For the pincushion, cut two four inch circles of the cretonne,

seam the edges together, leaving space for turning and filling turn, stuff evenly with cotton, thread a needle with crochet cotton, or other strong thread or silk matching the ribbon and binding in color, bring it up through the center, carry it over the edge and up through the center again, drawing tightly enough to press well into the cushion and make a division, and repeat until you have divided the cushion into eighths; then place the cushion in the center of the basket, put the needle down through cardboard circle and all, bring it up again, and continue until securely fastened, sewing a pearl button at the center of the cushion. Larger baskets may be made in the same way, by increasing the diameter of the circles in proper proportion.

BEDSPREAD IN FILET CROCHET & KNOB STITCH

1 sp, 1 knob, 2 sp; repeat.

22. One sp, 1 knob, 2 sp, 4 tr, 2 sp, 1 knob, 1 sp, 1 knob, -- 12 sp, (4 tr, 1 sp) 4 times, 4 tr, 1 knob, 4 tr, 2 sp, 1 knob, 1 sp, 1 knob, 2 sp, 4 tr, 2 sp, 1 knob, 1 sp; repeat.

23. One sp, 4 tr, 2 sp, 1 knob, 2 sp, 4 tr, 1 sp, 4 tr, 2 sp, (1 knob, 4 tr; 10 times, 1 knob, 2 sp, 4 tr, 1 sp, 4 tr, 2 sp, 1 knob, 2 sp, 4 tr, 1 sp; repeat.

24. Like 22d to --, 2 sp, 4 tr, 1 knob, (4 tr, 1 sp) 4 times, 4 tr, 12 sp, 1 knob, 1 sp, 1 knob, 2 sp, 4 tr, 2 sp, 1 knob, 1 sp; repeat.

25. Like 21st to --, (1 knob, 4 tr) 6 times, (1 knob, 1 sp) 4 times, (1 knob, 4 tr) twice, 1 knob, 2 sp, 4 tr, 2 sp, 1 knob, 1 sp, 1 knob, 2 sp; repeat.

26. Like 20th to --, 6 sp, (4 tr, 1 sp)

4 times, 4 tr, 14 sp, 1 knob, 1 sp, 1 knob, 2 sp, 4 tr, 2 sp; repeat.

27. Two sp, 1 knob, 2 sp, 4 tr, 2 sp, (1 knob, 4 tr) 7 times, (1 knob, 1 sp) 4 times, (1 knob, 4 tr) 3 times, 1 knob, 2 sp, 4 tr, 2 sp, 1 knob, 2 sp; repeat.

28. Three sp, 1 knob, 1 sp, 1 knob, 8 sp (4 tr, 1 sp), 4 times, 4 tr, 16 sp, 1 knob, 1 sp, 1 knob, 3 sp; repeat.

29. Three sp, 4 tr, 2 sp, (1 knob, 4 tr) 8 times, (1 knob, 1 sp) 4 times, (1 knob, 4 tr) 4 times, 1 knob, 2 sp, 4 tr, 3 sp; repeat.

30. One knob, 2 sp, 1 knob, 10 sp, (4 tr, 1 sp) 4 times, 4 tr, 18 sp, 1 knob, 2 sp, 1 knob; repeat.

31. One sp, 1 knob, 2 sp, (1 knob, 4 tr) 9 times, (1 knob, 1 sp) 4 times, (1 knob, 4 tr) 5 times, 1 knob, 2 sp, 1 knob, 1 sp; repeat.

32. One knob, 1 sp, 1 knob, 11 sp, (4 tr, 1 sp) 4 times, 4 tr, 1 knob, (4 tr, 1 sp) 3 times, 4 tr, 11 sp, 1 knob, 1 sp, 1 knob; repeat.

33. (One sp, 1 knob) twice, 10 sp, (1 knob, 1 sp) 3 times, 1 knob, 4 tr (1 knob, 1 sp) 4 times, 1 knob, 10 sp. (1 knob, 1 sp) twice; repeat.

34 to 35. Same as 12th to 1st row.

Now repeat the pattern from 1st row: the 2 middle rows will be exactly alike, save that the repeated row is worked treble in treble, knob over knob and space over space of the last (45th) row of preceding pattern; these 2 rows would be joined if the blocks were made singly instead of being crocheted together. To start the second pattern, the thread may be broken and joined again at beginning, in order to make the rows run as before, although this is not necessary. As worked, the square is about twenty inches across, and makes a very attractive pillow cover. Twenty of these squares will be sufficient for a good sized spread.

? " ? " ? " ? "Query & Quote"

Battenburg Lace has always appealed to me, but I don't know where the tape could be found nowadays. Can you suggest something now being manufactured that could be substituted?

G.P.

We doubt if you're going to be able to duplicate the old Battenburg, but why try? Using the old methods, and modern materials, perhaps you can create something even lovelier. It's worth a try.

Please tell me how to knit apple-seed pattern, also garter-stitch, as I have directions for a cap in which both are called for.

Alice B.

Garter-stitch is simply plain knitting, back and forth; apple-seed-stitch consists of two rows, as follows; Knit 3, -- knit 1, purl 1. repeat from -- to within 3 stitches of end, knit 3. Knit back plain, and repeat.

I want to offer a discovery of my own for making the picots in tatting quickly, easily and of even size, upon which much of the beauty of the finished work depends. I make them

around some sort of mesh, a pin or toothpick, for example, according to the size of picot desired; if very large I use a match with head broken off, holding it between thumb and forefinger of hand making the stitches; then when making a picot use the hand holding the shuttle, lift up the loop of thread around the other hand, lay it over the mesh, make the stitch, draw up close around mesh, and continue making the stitches and picots until you have all the latter required. The mesh is then taken out and slipped under a small rubber band worn like a ring on the forefinger of the hand that makes the stitches, to remain until the ring is drawn up and another is ready for the picots.

Perhaps other needleworkers and homemakers may like my way of utilizing crochet-needles from which the hook has been broken. If rough or blunt on the point sharpen it or smooth with a small file and sandpaper. It is then useful as a stiletto, to pick up threads for drawing, take the caps from milk-bottles, or test cakes which are being baked - much better than the broom-straws

To avoid that "unsightly knot" in tatting I never tie knots at all. When I have occasion to join on the shuttle-thread, or other thread, I fill my shuttle; then take a fine sewing needle, thread it on, sew into the edge of double knots, beginning at bottom of ring and working up to the first picot; then cut off the needle-thread and go on with the tatting.
Mrs. C.B., Kansas.

I have been trying to learn how to do the pineapple stitch, in crochet; I think it is sometimes called "scissor stitch". Please describe it.
Mrs. A. L. B.

Having a chain the length required, insert hook in fourth stitch from hook, wool over and draw through, miss one chain and draw through next, over and draw through the three loops on the needle; -- chain one, draw a loop through the same stitch as the last, miss one, draw through next, then through the three, as before, and repeat, breaking the thread at end of row. The second row is worked in much the same way; fasten in the chain at beginning of first row, chain four, draw a loop through first space, through next space, then through the three loops on needle, -- chain one, draw a loop through space last used, through the next space, then through the three loops, and repeat, ending the row with chain one, and breaking the thread. Repeat the second row throughout.

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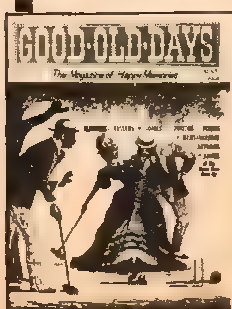
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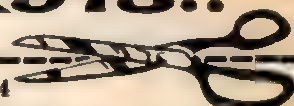
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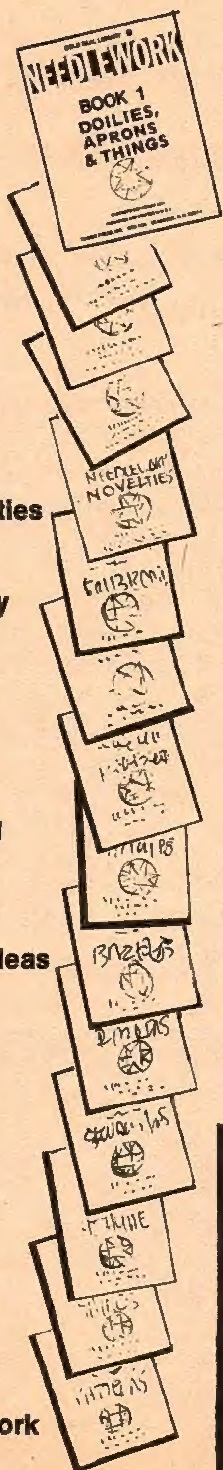
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|--------|--------|
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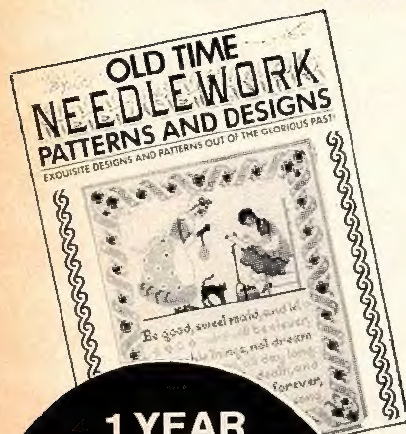
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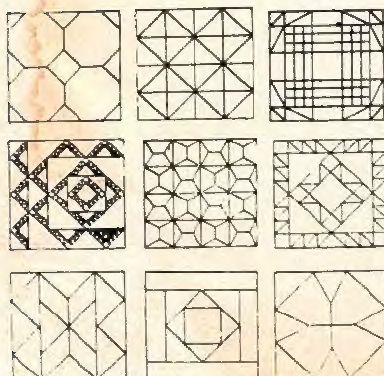
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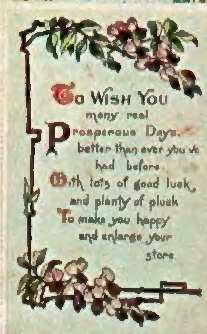
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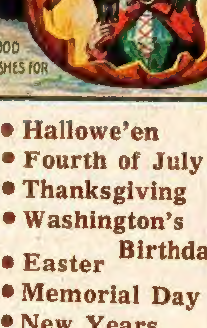


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